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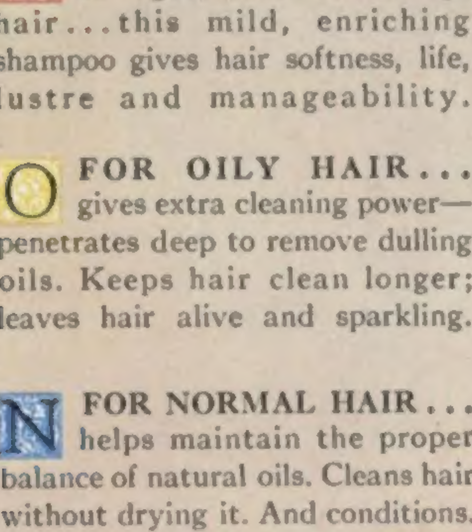
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OCTOBER 1, 1963

INCORPORATING VANITY FAIR

VOGUE

AMERICAN FRENCH BRITISH AUSTRALIAN NEW ZEALAND SOUTH AFRICAN

I.S.V.-PATCÉVITCH. President

Alexander Liberman, Editorial Director



BERT STERN

COVER: Beautiful way for a face to look evenings: lips surprised by a winter-storm of vibrant, vervey pink; head cowled in a swirl of serried coq feathers. This ravishing evening *folie*—spilling over the neck like a crusader's hood—is shown here with a long coat of scarlet wool, straight, collarless, buttoned in braid; deeply slit and belted at the back. Hood, by Adolfo, made on a wool jersey base. Coat, by Ben Zuckerman, of Italian wool. Both at Bonwit Teller; Rich's; Dayton's. The lip surprise: Revlon's Stormy Pink. For more about it, see page 161.

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JESSICA DAVES

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VOGUE IS PUBLISHED BY THE CONDÉ NAST PUBLICATIONS INC.

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Vol. 142, No. 6, Whole No. 2106

VOGUE INCORPORATING VANITY FAIR IS PUBLISHED SEMI-MONTHLY, EXCEPT FOR THE MONTHS OF MAY, JUNE, JULY, AND DECEMBER, WHEN IT IS PUBLISHED MONTHLY, BY THE CONDÉ NAST PUBLICATIONS INC., 420 LEXINGTON AVENUE, NEW YORK 17, N.Y. SECOND CLASS POSTAGE PAID AT GREENWICH, CONNECTICUT, AND AT ADDITIONAL MAILING OFFICES. SUBSCRIPTIONS: IN U. S. AND POSSESSIONS, $8.50 FOR ONE YEAR, $13 FOR TWO YEARS, $17 FOR THREE YEARS. IN CANADA, $9.50 FOR ONE YEAR, $15 FOR TWO YEARS, $20 FOR THREE YEARS. ELSEWHERE, $13.50 FOR ONE YEAR. PAYABLE IN ADVANCE. SINGLE COPIES IN U. S. AND CANADA, 60¢. ELSEWHERE, $1. SIX WEEKS ARE REQUIRED FOR CHANGE OF ADDRESS. IN ORDERING A CHANGE, WRITE TO VOGUE, BOULDER, COLORADO. GIVE BOTH NEW AND OLD ADDRESS AS PRINTED ON LAST LABEL.

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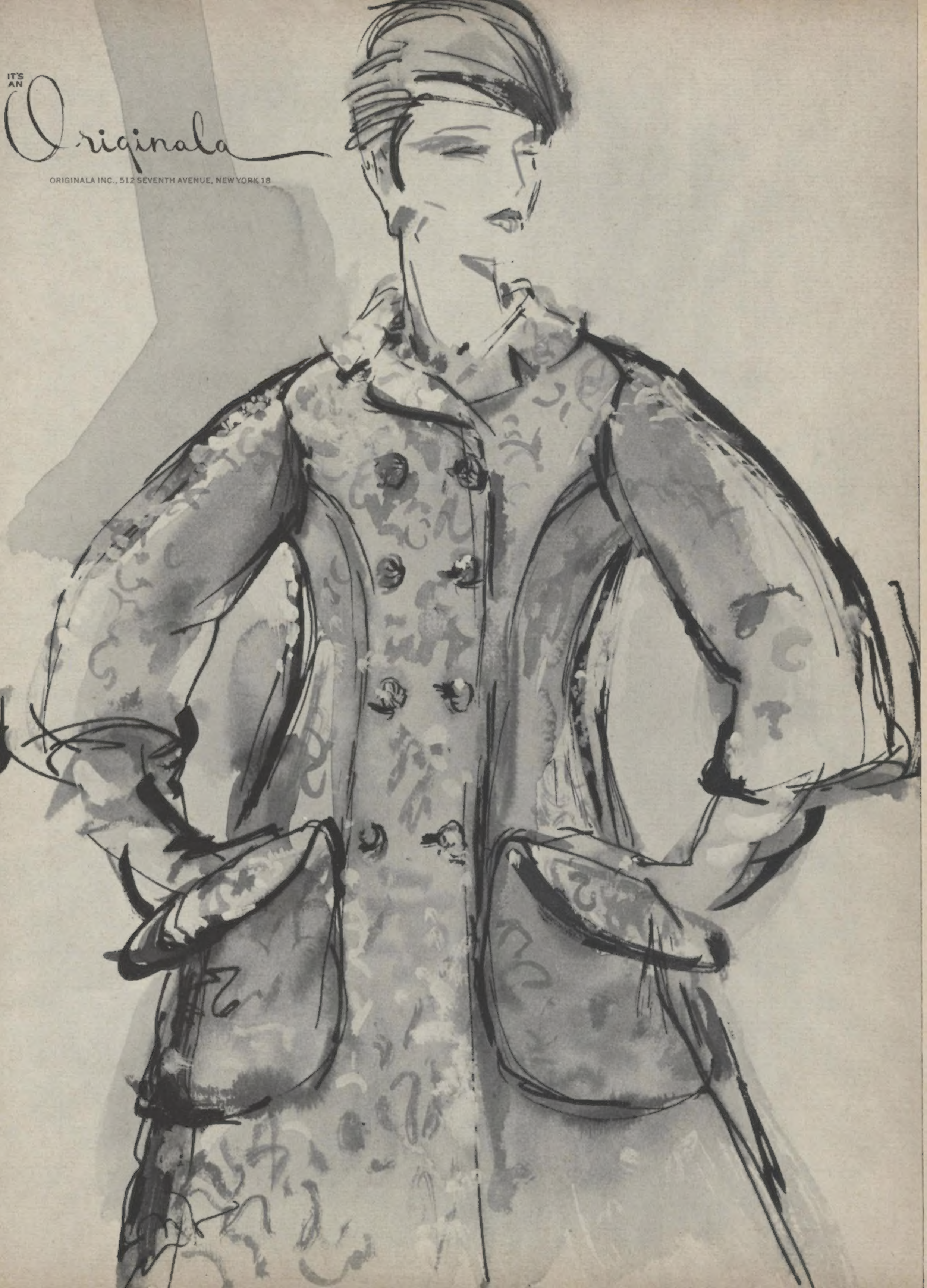
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'stormy pink'

a wild-and-arrogant pink...cross-bred with red
... raging Fall fashion for lips and fingertips!





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The new paled elegance—fresh, fair and incredibly young—in the rare natural color of MORNING LIGHT, EMBA blue beige mink, designed by EMERIC PARTOS and custom-made in our own fur workrooms.

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97% virgin wool, 3% nylon

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Socialites



1. Should you? In 1933 people would have said, "Only if you're a movie queen." In 1963 the word is "Go ahead!" Blonding has changed so much—become so easy, so acceptable, so natural-looking—that this year, in America, there are nearly five million blondes who weren't always blondes. 5,000,000!

2. Can you pick your exact shade? Today you *can*. Back in 1933 you could only "bleach out" your natural color—and take what you got! Now, your hair is first lightened, and then "toned" to the precise, delicate tone of blonde you've dreamed of being. Moonbeam, Pearl, Champagne...you name it and you'll *be* it. What makes this possible today is the invention of Creme Toner. That's Clairol's unbelievably subtle, gentle blonde tint that gives you 32 delicious blonde shades like the ones below.

3. How long does it take? It depends on your own hair. The darker your natural color, the longer it takes. If your hair is, say, medium brown, you'll spend about 1 hour for the lightening with Ultra-Blue Lady Clairol lightener, and around ½ hour for the soft, delicate toning with Clairol Creme Toner. Touch-ups take even less time. Only a few minutes are needed for the application...the rest is for your hair to "develop" the proper color, and you can spend it reading or resting or making champagne-and-soft-music plans for your new blonde life.

4. What about touch-ups? You'll be surprised. You'll want a touch-up only about once a month, in most cases. If your natural hair color is very dark, or if your hair grows very fast, the new growth will show up more quickly, and you should have a touch-up



A Guide to Becoming a Blonde

about every 3 weeks. A good trick to use when your touch-up is due is to wear a hairstyle without an obvious part.

5. Should it be done at a beauty salon? A real professional colorist can tell, exactly, which blonde shades will do the most for *your* skin, *your* eyes, *your* features. And it's heaven to sit back and be pampered and fussed over. It's a lot like dining out. You may be the world's best cook, but isn't it marvelous to have a real professional chef cook *for* you?

6. How much will it cost? Your first blonding will come to about as much as a good permanent. A touch-up will be much less—maybe half. But when you think about cost, remember this: what blonding does for you is more than a whole wardrobe of new hats, dresses, jewels *and* cosmetics put together! And that's no exaggeration.

7. What will it do to your hair? Your hair will be silkier, softer, shinier, bouncier, because Creme Toner has a slew of rich conditioners built-in. If you've fine hair, you'll get more body. Remember, you're not dealing with the harsh old-time bleaches! Most women who blonde their hair today have been doing it for several years. Their hair must like it.

8. What if you should change your mind? Are you stuck with your new blonde hair shade? You certainly are not. If you want, the very next day you can be a different shade of blonde. Or, with very little trouble, you can go back to your original color if you choose. But probably you won't. Not after you've spent one evening as a blonde with *him*. **CLAIROL CREME TONER**



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. . . so glamorous you have to be told they're Hypo-Allergenic.

BOOTS TO THE KNEE

Late bulletin on the new leg-kick



CHARLES FITZPATRICK

Ankle-deep, knee-high, and even up to the thigh—
this year's best-looking legs will be marching
up and down and back again in boots.
Booted for snow, rain, whatever—at top,
in shiny black vinyl with a plushy cuff and lining.
Knee-deep boot by Red Ball, about $15. At Lord & Taylor.
Sport-de-luxe boot, centre, knee-high, of shaded taupe
leather with a black cuff, pile lining.
By Wohl, about $17 at Macy's.
Big-city boot, third down, capping the knees.
Black French calfskin, stacked heel.
By Charles Jourdan; $60. To order at
Bloomingdale's after mid-October.

Happily, a livelier zebra is here. Showing its stripes more vividly than ever in a hostess robe by Robert Rosenfeld. Of course, part of the strategy in snaring this beauty was new Caprolan® nylon. Caprolan dyes with greater clarity and purity to capture all colors better, including black and white. To wit: a more dramatic black. A snow-bright white. A contrast that's incomparable. About $35. Sizes: P, S, M, L. The fiber for colorful fashions like this is by

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Happily it's Caprolan,

the new nylon that satisfies your craving for color.



Robert Rosenfeld

EMBA BEAUTY-LIGHTING

. . . A PALE AND DELECTABLE ILLUMINATION OF MINK



Subtle lights are sweeping the mink world...the pale, gentled colors which parallel in fur the tender paleness of the new look in beauty. Among the superb natural colors of EMBA mink, these misted delicacies of blue and lavender, these luminous beiges and ciel colors are being discovered with delight—by knowing women who see in them the beauty strategy called "soft-lighting," an illumination of elegance in the world's most desirable mink: EMBA from America.

Right: A distinctive length — shorter than long — for a natural blue CERULEAN* cape-coat.

Below left: Young dash and definitive line, in CERULEAN* — the natural blue EMBA radiance.

Below right: EMBA natural pale beige TOURMALINE* mink lights a small luxuriance of jacket.



Beauty by Helena Rubinstein Diamonds: Harry Winston Dresses: Hannah Troy Virginia Thoren-Rice *Trade-mark EMBA MINK BREEDERS ASSOCIATION

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STEWART & CO., BALTIMORE, MD. • STRAWBRIDGE & CLOTHIER, PHILADELPHIA, PA. • VANDEVERS, TULSA, OKLA.
WOODWARD & LOTHROP, WASHINGTON, D. C. • WOOLF BROTHERS, KANSAS CITY, MO.

See next page for other leading stores featuring these EMBA illumination of mink.





The EMBA® Illumination of mink

shown on the preceding page

also at these fine stores:

Albany, N.Y. .....*M. Solomon*
Albuquerque, N. M. .....*Duplers*
Alexandria, La. .....*Ginsberg's*
Alexandria, Va. .....*Hayman's*
Amarillo, Tex. .....*Colbert's*
Asheville, N. C. .....*Vogue Furriers*
Augusta, Ga. .....*Cullum's*
Austin, Tex. .....*t. h. Williams*
Baton Rouge, La. ...*Goudchaux's Inc.*
Birmingham, Ala. ....*Goldstein's Furs*
Bridgeport, Conn. .....*Harper's Furs*
Butte, Mont. .....*National Furs*
Casper, Wyo. .....*Kline's*
Charleroi, Pa.
Miller's Famous for Fashion
Charleston, W. Va. .....*The Diamond*
Chattanooga, Tenn. .....*Burchay's*
Cheyenne, Wyo.
National Furs and Fashion
Clarksburg, W. Va. .....*Broida's*
Clearwater, Fla. .....*Rutland's*
Columbia, S. C. .....*Leon Ritter Furs*
Cumberland, Md. .....*Rosenbaum's*
Dayton, Ohio ...*Nikides Furriers, Inc.*
Decatur, Ill. .....*Schaffer & Gluck*
Denver, Colo. .....*Duplers*
Des Moines, Iowa. .....*Cownie*
East Orange, N. J. .....*Doop's*
Eau Claire, Wis. .....*Fashion Store*
Elmira, N. Y. .....*Rosenbaum's*
Evansville, Ind. .....*Kaiser's*
Ft. Smith, Ark. .....*Boston Store*
Ft. Wayne, Ind. ....*Poinsette Furriers*
Fresno, Calif. ..*Rodder's Mademoiselle*
Galveston, Tex. .....*Nathan's*
Glen Falls, N. Y. .....*M. Solomon*
Grand Junction, Colo. ..*Gordons Store*
Greenfield, Mass. .....*Wilson's*
Greenville, S. C. .....*Meyers Arnold*
Hollywood, Fla. ....*Basil of Hollywood*
Hot Springs, Ark. .....*Eleanor Harris*
Jackson, Miss. .....*Vogue*
Jacksonville, Fla. .....*Furchgott's*
Lafayette, La. ..*Wormser's of Lafayette*
La Jolla, Calif. .....*Huneck's*
Lake Charles, La. .....*Riff's*
Lincoln, Neb. .....*Hovland-Swanson*
Lubbock, Tex. .....*Margaret's*
Madison, Wis. .....*Woldenberg's*
Memphis, Tenn. .....*King Furs*
Milwaukee, Wis. .....*Littman's*
Minneapolis, Minn. ....*Albrecht Furs*
Mobile, Ala. .....*Raphael's*
Morristown, N. J. .....*M Epstein*
New Britain, Conn.
Connecticut Furriers of New Britain
New Haven, Conn. .....*Kramer's*
Norfolk, Va. .....*Smith & Welton*
Oklahoma City, Okla. ..*Peyton-Marcus*
Omaha, Neb. .....*Cownie*
Peoria, Ill. .....*D. Schaffer*
Portland, Me. .....*Owen-Moore*
Rochester, N. Y. .....*Projansky*
St. Joseph, Mo. .....*Einbender's*
St. Paul, Minn. .....*Albrecht Furs*
St. Petersburg, Fla. .....*Rutland's*
Salisbury, Md. .....*Benjamins*
Salisbury, N. C. .....*Purcells*
Salt Lake City, Utah .....*Makoff*
San Antonio, Tex. .....*Carls*
San Diego, Calif. .....*Huneck's*
Seattle, Wash. ....*Alaska-Arctic Furs*
Spring Valley, N. Y. ..*The White House*
Steubenville, Ohio .....*The Hub*
Tacoma, Wash. ....*Alaska-Arctic Furs*
Terre Haute, Ind. .....*Meis*
Troy, N. Y. .....*W. P. Herbert & Co.*
Tucson, Ariz. .....*Switzer's*
Warren, Ohio .....*House of Fashion*
Washington, D. C. .....*Saks*
Wichita, Kan. .....*Lewin's*
York, Pa. .....*Andes Fur Shop*

CARPET BOOTS

At-home from wall to wall



CHARLES FITZPATRICK

Four boots to wear indoors—in bright brocade, in ponyskin, in puffs and fluffs.
Brocade boot, top, hiding the ankles in a gold-and-silver flower pattern. Nite-Life Slippers by Brown Shoe Co., about $5.
At Forbes & Wallace, Springfield, Mass.
Buskin of sleek, green-dyed ponyskin, centre. Low boot with high points; leather sole. By Capezio, of Leather's Best ponyskin, $18. At Bloomingdale's.
Boot fluff, below left. Black shearling boot, collared in fluffy white shearling; leather sole. Nite-Life Slippers by Brown Shoe Co., of shearling by A. C. Lawrence, about $5. At Forbes & Wallace, Springfield, Mass.
Boot puff, below right. A grey, shaggy lambskin after-ski boot. By Capezio, of sheared lambskin, $12. At Bloomingdale's.

Swiss Fortnight

Neiman-Marcus, Dallas, Texas

October 14 – 28





My first view of Switzerland— the Lake of Lucerne. It's gorgeous everywhere you look in this friendly land, but my Swiss fiancé was born here — so this is my favorite. Bless the parents for giving us this pre-wedding trip to get to know Max's family and country, and choose my trousseau Wish list. Everything will be at the Neiman-Marcus Swiss Fortnight. Everything but Switzerland itself. That is. That's irreplaceable... For all information: Swiss National Tourist Office, 10 W 49th Street, New York; 661 Market Street, San Francisco.



Heidi seemed shy meeting the plane. I don't know why: She looked so pretty in her three-piece knit, a kiddy dress, by Vollmoeller. N-M has it in red or yellow; sizes 3-6x $55.00; sizes 7-12 $65.00



Temptation to overweight - bringing everyone I know a miniature Swiss vineyard basket brimming with the sparkling Swiss-inspired International Look. Solution: Elizabeth Arden imports them especially filled for N M with every delectable preparation - Faint Blush, Veiled Radiance, Invisible Veil Face Powder, Click Change lipstick, Cream Rouge, Nail Lacquer & Cream Eye Shado. $15.00 plus tax

For each order under $ 25.00, add 50c mailing. Mail orders to Dallas, Texas.



First stop: the watch shop—

Portrait of a delicious dilemma. Promised Mom and Dad a top-notch Swiss watch. These Omegas are really the answer. As good as their 18 karat solid gold. I couldn't decide which to take. They'll just have to choose for themselves at Neiman-Marcus.



Cousin Gus is almost as handsome as my Max. Funny how that brown Humbert-Eutress jacket made me homesick. Max got its twin in black, rough knit, reverse calf front, at Neiman-Marcus. Sizes 38-46; $75.00.

All wrapped up in Lanella – luxurious wool and cotton fabric woven by Lanella Mills – dreaming of Max and home in my white and chalk-striped N-M robe. Sizes 10-20 $50.00.



Sample of romantic (c) Swiss streets — and the Bally Fabienne (1/8 heel. Tolita kid) that takes the hobbles out of the cobbles.





I set bait for the hotel Shoeshine Pixy my side dipped Bally Guyennes, sleek and elegant as their color-Antelope.



Felt kind of giddy drinking champagne from his slipper – but just couldn't resist those Bally Cavaliers.

For each order under $ 25.00, add 50c mailing.
Mail orders to Dallas, Texas.

You can step out in the whole Bally collection from Neiman-Marcus.



Caught in the act - the nicest kind of cheating with the nearest private aid - to the public eye - with Chalten, by Maybelline. For longest, lushest lashes brush this velvety Swiss powder on over mascara It's fabulous... it's flattering it's $3.50 plus tax at N-M.





Tickled this one from Gus' wallet like in an enchanted evening ensemble by Marty, Zurich. It's nocturnal black, sinuously embroidered. She models the exclusive Swiss creations for the N-M designer collection. This is luxurious organdy guipure lace by Forster Willi + Co, St Gall, represented by the Forster-Willi Co, 1328 Broadway, New York. -1-.

Set for a soirée. I kissed Max, but lived up to the atmosphere in a Haller dust, my dress of charcoal and magenta mousseline sparkling imprimée, a luxurious coat of grey chenille. Hili wears an 11-51 newly sleepless gown of champagne matelassé woven with silver thread. Intoxicating! Neiman Marcus bought them for their designer collection from Zurich.



Exhibit A — Max bet me I'd never ride in one of these things! I've got the sweaters, proof positive — I did it the straight-up Swiss way. This four-square mohair in white and dark grey for me, and the Shetland softie in gold for him. Believe it or not, you can get these wonderful Alpinits made by Ruepp + Co. Ltd., Sarmenstorf (trade mark ALPINIT) at Neiman-Marcus. Lady's sweater, sizes 34-40, other colors: white/brown $40.00. Man's sweater, sizes 38-44, other colors red, marine blue $39.50



Safe at the top—collecting an Alpine glow with the most beautiful tan under the sun. Elizabeth Arden's Sun Gelée promises the female and the ski mate perfect protection from wind and sun shine. And prompts a lovely color, too. Café (dark) – Honey (light). $2.00 plus tax.

6:00 m.a. (morning after) — if you've got to get up, this never-wind Derby battery traveling alarm is the next best thing to a kiss from Prince Charming. (May to us!) For $40.00 plus tax N-M will sell it to you in black, red, or brown.





Wish this casual evening dress were mine — so easy-going for so many places; designed in America for N-M's Silver Key Collection by Pat Sandler of Highlight. The lovely Swiss fabric Dorina, by Ficba Inc., 1457 Broadway, New York 36, is a supple weave of fibranne rayon in deep turquoise or burnt orange. Sizes 8-14 $90.00.

For each order under $ 25.00, add 50c mailing. Mail orders to Dallas, Texas.



The street where he lived. Nervous about meeting Max's grandparents. Bolstered self-confidence with my beautiful American tailored Bettina suit — three pieces of gentian blue and cream fibranne rayon. Especially designed for Neiman-Marcus in Mettler's thoroughbred Swiss couture fabric, Cariba. (Sole U.S. distributor — SOPTRA FABRICS, 70 W. 40th St. New York, 18)

Sizes 8-16 $200.00.



In pursuit of the body beautiful, restfully relaxing or actively exercising, nothing is so smart and soothing as a fine, stretch knit Athlete's Suit Nabholz makes it N-M has it to cover you with comfort.

Blue/white, red/white. Mens sizes 38-44, Ladies 32-38 $27.00.



Just like a man to spread an exclusive Neiman-Marcus library of fashion silk scarf for a pig-nique. Especially this brown-bordered Perpetual Calendar, a master multi-colored print by Brauchbar of Zurich. I rescued it — but quick! $18.00.



Visit at Audemars Piguet factory. Did you ever hear a jewel ticking? Well, I did. So will you at Neiman-Marcus. The man described them in French. Here's Uncle Hans' translation:

5223 Lady's wrist watch, 18 kt. gold case with baguette movement. $ 920.00*

5203 Gentleman's wrist watch, EXTRA-THIN, 18 kt. gold. $ 880.00*

5214 Gentleman's wrist watch, EXTRA-THIN, SKELETON type, 18 kt. gold. $ 1350.00*

5532 Pocket watch, 18 kt. gold, with perpetual calendar, lunar phases, hour-, quarter- and minute repeater chronograph with split second. $ 11'600.00*

*prices include federal tax



Regula, so party-pretty in white silk organza, delicately embroidered in Switzerland by Jacob Rohner, Ltd, Rebstein, St Gall. Her turquoise-sashed dress is from Neiman-Marcus. Sizes 3-6x $ 25.00, sizes 7-10 $ 27.00. Dress by Elena.

→ Subtle Hint to Class of '61 ... please clip in and get Max and we dream-cloud Swiss embroidered Ottavia curtains. They're at Neiman-Marcus. 44"x96" $25.00. Valance: $6.00







The beauty of Switzerland indoor variety. Max raves about Swiss complexions rosy, fresh, fantastique. I'm bringing one home, thanks to Elizabeth Arden's Faint Blush-her pale pink cream tint - whispers farewell to tired lines, brightens my whole outlook to keep my fair lady sparkle... N-M has Faint Blush. $5.00 plus tax.

This tiny cable-car pleased my father-in-law. I brought a bunch of silk Swiss-woven, Alpine-motif Neckwear Inc. ties from N-M to all my new relatives. (Other motifs available: Skiers, Skaters, Mountain Climbing. Colors: blue, brown and silver $6.50)





Seeing is believing - the tiniest watch in the world - the LeCoultre movement in an exclusive Neiman-Marcus setting of baguette diamonds and platinum. $9,500.00 incl. fed. tax.



My family's wedding gift. Their LeCoultre Atmos Empire clock. You never wind it .. it's not electric. It just lives on air! It's so magically beautiful I still can't believe it. (Max says it's the same principle as living on love — depends on the climate!) It costs $450 at N-M.

Farewell party. Max made me promise to wear this; it's his favorite blend — American designed by Shannon Rodgers for Jerry Silverman of Swiss woven silk, acetate and polyester black cloqué; with white silk bodice, belted in pink. At N-M's Maisonette Boutique in sizes 6-14 $165.00





"A nos amours..." We toasted Max in absentia. Good thing Neiman-Marcus has such a wide selection of Swiss wines. We'll want a cellar-full ... red, white and rosé.



My hostess present. Mom was so right to suggest my bringing this Ottavia Swiss white muslin tambour embroidered dining set over a Craig Carina petticloth from Neiman-Marcus. White tablecloth 68" $29.50, 85" $39.50. Napkin 21½" $2.00. Napkin 17½" $1.50. Craig Carina liner, assorted colors $20.

For each order under $ 25.00, add 50c mailing. Mail orders to Dallas, Texas.

Auf wiedersehen, my beautiful Switzerland ... grown so dear to my heart. Auf wiedersehen, my good Swiss friends ... flown so near to my hearth. We'll meet again, via the strong wings of Swissair. Here. Or There. Auf wiedersehen — soon - soon - soon!



Calendar of Special Events

NEIMAN-MARCUS SWISS FORTNIGHT, DALLAS, TEXAS, OCTOBER 14–26, 1963

October 13, arrival of charter flight, Zurich to Dallas, carrying Swiss visitors.

Evening. Party honoring all guests, Six Flags Over Texas, Dallas.

October 14, 10.00 a.m. Opening ceremonies. Neiman-Marcus Ervay Street entrance. Swiss Ambassador, Mayor of Dallas, other dignitaries.

12.00 noon Ambassadors' Luncheon sponsored by Dallas Council on World Affairs. Honoring Swiss Ambassador. Empire Room, Statler Hilton Hotel.

Evening. Ambassadors' Ball and Neiman-Marcus Fashion Show in honor of Swiss Ambassador. Black tie. By invitation. Benefiting Dallas Cultural Fund. Swiss Flag-Thrower will perform.

October 15, 12 noon, Dallas Kiwanis Club luncheon, Swiss Program. Adolphus Hotel.

5 p.m., Swiss Wine and Cheese Tasting, Zodiac Room, Neiman-Marcus. By invitation.

THE FIREBUGS by Swiss playwright Max Frisch, Premiere by Dallas Theater Center.

October 23, 12 noon, Dallas Rotary Club luncheon, Swiss program. Baker Hotel.

Appenzell Yodelers and Musicians, including an Alphorn player, appearing daily in Zodiac Room.

Exhibit of Old Swiss Inn Signs, sponsored by Swiss National Tourist Office, Dallas Public Library.

Exhibition of Appenzell Peasant Art, sponsored by Pro Helvetia, Neiman-Marcus, downtown.

Lectures on Swiss subjects by Swiss lecturers, under the auspices of the Federation of Swiss-American Societies

Presentation of Swiss Floral Clock to City of Dallas.

Swiss Cuisine Specialties served daily in Zodiac Room.

Swiss motion pictures, Dallas Theaters.

Entire store redecorated in Swiss decor for the occasion.

International Red Cross Exhibition MAN'S HUMANITY TO MAN.

Special Decor in the Store

EXTERIOR

Main Street—exhibition of Canton Flags
Ervay Street Facade—The Clock Tower of Berne

INTERIOR

First Floor
Diorama of the Alps
Snow sculpture
Swiss Chalet
Ski Lift
Mural of the Alps

Second Floor
Photo mural
Swiss mannequins costumed in Swiss embroidery
Elevator walls draped with Ottavia curtain display
Bally antique shoe exhibit

Third Floor
Ski Shop
Canton Flag exhibit
Skira Art Book Shop

Fourth Floor
Back wall, Younger Set Shop, Preview exhibit Swiss Expo '64
Exhibit of posters and folk art objects
Swiss Antiques
Exhibit of Canton costumes

Fifth Floor
Tobler Chocolate Shop
Swiss Music Box Exhibit—Oak Room

Sixth Floor
Zodiac Room—Swiss Inn

READ ALL ABOUT THE MOST COMFORTABLE BRA EVER INVENTED!



comfortable "Vyrene" Spandex tricot is the sheer, stretch fabric that supports you perfectly and never, never binds-front or back!

comfortable satin straps rest lightly on your shoulders and stretch with you because they have elastic inserts!

comfortable criss-cross side construction lets you move and b-r-e-a-t-h-e with complete freedom-and it can't possibly pinch or leave red marks!

new 'Day Dreams,'® the bra that gives you perfect uplift with amazing comfort!

B and C cups, $5.00. D cups, $5.95. Full-length, with elastic waistband. B and C cups, $8.95. D cups, $10.00.
All Nylon lace. Elastic Tricot: Nylon, "Vyrene" Spandex.

NEW 'DAY DREAMS'** BY *maidenform**

*REG. U.S. PAT. OFF. ©1963 BY MAIDENFORM, INC., MAKERS OF BRAS, GIRDLES, SWIMSUITS
**COVERED BY U. S. PATENT NO. 3066676



Distinction, sculptured in the deep glowing beauty of UMPA natural dark ranch mink—in the elegance of *Carnegie* and exclusively ours. Hat and accessories by Hattie Carnegie

Hattie Carnegie

42 EAST 49TH STREET, NEW YORK



We fit face powder the way a great couturier fits fashion

Charles of the Ritz makes face powder to order. To suit your skin tone. To perfect your fashion image.
Visit our Consultant at her fitting room in the most modish stores here, and in Canada.
Made-to-order face powder, loose or pressed, $2.50 plus tax.



Two on the Town

Go ahead. Pair a lovely shell blouse with a coverup cardigan. They were made to go together as well as on their own. The back-zippered shell, about 85. The matching shirt-jacket, about 87. Both are in a textured acetate printed with smashing flowers in wonderful colors that stress pink, blue, or gold.

MACSHORE CLASSICS



NORTH BAY wraps you in elegance with "Shandra"—the posh-est pretender in fashion's animal kingdom. And who captured these naturalistic markings, the deep luster-y highlights? Creslan acrylic. The fiber that makes a fabric so luxurious it deserves to be collared with mink. In rich shades of white ivory, foam beige, soy brown, jet black. Shandra, created by Sidney Blumenthal, is made of *60% Creslan acrylic, 40% modacrylic.* Sizes 3-15, 4-16. About $145. Cyanamid makes the Creslan acrylic fiber; North Bay makes the coat.

AMERICAN CYANAMID COMPANY, NEW YORK CYANAMID

Creslan®
LUXURY ACRYLIC FIBER

• E & CLOTHIER, PHILA. • HALLE BROS., CLEVE. • STIX, BAER & FULLER, ST. LOUIS • MACY'S, SAN FRANCISCO



GOWNS (LEFT TO RIGHT) BY PAULINE TRIGERE, SCAASI AND BILL BLASS FOR MAURICE RENTNER. DIAMONDS BY HARRY WINSTON.

Coty Lights Up Black

with a new fashion look for Fall!

Black is more than basic this season—it's fashion's great new look. And for it Coty has created new Color Accents—color-cued to your complexion…to make you beautiful in black. The softest complexion tones ever in French Flair Compact Make-up…brilliantly accented by three dramatic new high fashion shades in long-lasting Coty '24' Lipstick: Accent Pink, Accent Red, Accent Coral. And Blush Accent—an alluring new cream tint to give your complexion a delicate blush of color. New Cream Mocha eye shadow, too. Try the new Coty look—and see how beautiful you can be in black!

COTY



FRENCH FLAIR COMPACT MAKE-UP · COTY '24' LIPSTICK · DUETTE COMPACT · BLUSH ACCENT · EYE SHADOW ©COTY, INC. 1963



elegant simplicity in
embossed brocade

about one hundred and sixty-five dollars

by Helga

at
YOUNG QUINLAN — I. MAGNIN & CO.
MARSHALL FIELD "28 SHOP"

LONG ISLAND

Some Indian Summer pleasures

Although the far reaches of Long Island might not be, in summer, a purist's idea of Walden, October brings a cool dearth of bleeding madras, an autumn wind-and-sun-and-stillness that sweeps the long Atlantic beaches clean.

Most of the shops are boarded up; leaves drift over the tennis courts; it seems the best of all possible places to take a typewriter and finish up letters, to walk, to have lazy drinks around a lazy fire. At off-season rates.

AROUND EAST HAMPTON:

Just off the Montauk Highway on the fringe of East Hampton is East Hampton House, new last summer and equipped with such small amenities, not always taken for granted in beach places, as television, terraces, telephones, some small electric kitchens. A double room off-season, $18 to $25 a day; the same by the week, from $107.

Ten minutes out of East Hampton at Three Mile Harbor, boats tie up at the Maidstone Marina; their owners walk through the scrub pine to the Silver Seahorse Restaurant (open until about November 5), where the seafood is delicious, the wines good, the ambiance unpretentiously nautical.

Spread on the dunes at Amagansett, the white clapboard Ocean-Dune Apartments have serenely uncluttered rooms with two sun decks apiece. There is a swimming pool practically in the surf. on the off-chance that it gets all that warm. Two-room apartments with kitchenettes and maid service begin in October at $20 a day or $110 a week; four-room apartments at $35 a day, $200 a week. On the first day of November all rates drop by $5 a day.

AROUND MONTAUK:

At Gurney's Inn in Montauk, that scrawny end of Long Island, one feels for all practical purposes at sea. Its weathered cottages stand almost at the tide line; their comforts include porches, fresh flowers, television, good bathrooms, and the noisy chirping of birds in the bare trees. A cottage for two, through October 28, runs $36 to $56 with breakfast and dinner in the Inn's glassy dining room; from October 29 until May 25 the same cottage runs $20 to $25, with breakfast but no dinner.

Note to fishermen: The Gurney's chef serves an immense breakfast to fishing guests around 6 A.M. in the kitchen. On an open party boat out of Montauk, with thirty to sixty people aboard, $7.50 a day covers bait and tackle for fluke, flounder, porgie. Some six miles out, there are striped bass, pollack, blues; a boat costs $75 a day for six, plus a $10 tip to the mate. The same trip twenty miles out—for swordfish and marlin: $100 a day plus tip. (This deep-sea trip isn't made after the end of October.) For nothing: surf-casting for bass from the lonely lovely beach.

NOTE TO DRIVERS:

There *is* someplace to go from the end of Long Island, besides back, and that place is Connecticut, by ferry. From Orient Point to New London, a ferry that was once involved in the Normandy invasion crosses the Sound in eighty minutes for about $7.50 a car. (First boat at 8:30 A.M.; last boat at 8:30 P.M., and the entire thing may, this year, be discontinued in mid-November.) The way to get to Orient Point from Sag Harbor is to take (1) the Sag Harbor-Shelter Island ferry, and then (2) the Shelter Island-Greenport ferry. These two ferries run every fifteen minutes and cost about $1.50.

RANDOM NOTES:

A good place to eat in Southampton is Herb McCarthy's Bowden Square, on North Sea Road; its owner, Herb McCarthy, has a beguiling habit of keeping in touch with his guests by mailing them cards for free champagne on their birthdays. . . . In Smithtown, on Highway 25-A, there is a really first-rate restaurant worth all kinds of detours: the Mont d'Or Inn, a frame house where superb food is served at prices roughly equal to those at Pavillon. There is a small wood-panelled bar for lingering, with notoriously good Martinis.

There are TWO Vogues in October
Coming NEXT:

OCTOBER 15 VOGUE

with the direct word on

BALENCIAGA AND GIVENCHY



Once you had to take a bath to get this kind of beauty treatment.

Givenchy Shower-Bath Oil. It's very new. Atomize it on before or after a shower. All over! Let it smooth and silken your body. Let it cover you in a mass of fragrance. Let it make a simple everyday shower seem like a beauty treatment somewhere in Paris for a random countess. It will...for $7.50, plus tax. And you can choose your fragrance, Le De Givenchy or L'Interdit.



©EMBA MINK BREEDERS ASSOCIATION

Virginia Thoren-Rice

THE EMBA® WALKING COAT: **AUTUMN HAZE®** MINK

The new sportive mood in natural brown AUTUMN HAZE...EMBA mink from America, and the world's finest.

STYLED BY A WOMAN FOR WOMEN

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Member in good standing.

Royal Order of the Bath

ROGER & GALLET

Not a formal club, but one with a most distinguished membership, Roger and Gallet's Royal Order of the Bath. It's so easy to observe the rules, so refreshing to participate in the rites. Bathe with the richly fragrant Roger and Gallet soaps (pure enough for the most sensitive skins); let the dusting powder cover you like a perfumed drift of falling snow; and complete the ritual with a dash of toilet water or cologne in your favorite Roger and Gallet original fragrance—Blue Carnation, Sandalwood, Fleurs d'Amour or Jean Marie Farina (famous for over a hundred and sixty-seven years). All this makes your bath the most sparkling experience of the day. Tomorrow morning bathe beautifully. Emerge fresh and glowing. Immerse yourself in a mist of fragrance. In a word, join Roger and Gallet's Royal Order of the Bath.

©ROGER & GALLET, LTD. 1963





Versailles: The utter luxury of lace! Lycra® Bobbinette girdle threaded with satin ribbons, the pattern exactly matched to the lace of the bra and to the lace over Antron® nylon tricot petticoat and sculptured slip. This color, Cognac. The complete collection also in Champagne, Rosé, Trianon Blue, Pêche and Femme Fatale Black. Girdle (left) $12.50. Pantie $15. Longleg $16.50. Bra $3.95. Petticoat $8.95. Slip (above) $14.95. In Foundation and Lingerie Departments of fine stores everywhere.

Van Raalte

opens the door to a new world of nice things

Because you love nice things

Tailored fashion and fine fit (four ways you can have both)

The square look stitched on petal-soft leather
Trim tailoring leads the fashion parade this fall on a slim mezzanine heel. Risqué interprets the look in a versatile shade—honey brown. 12.99 (other styles, 6.99 to 13.99)

RISQUÉ.

A snip tip toe poised on a trim mid heel
You step smartly between the dressy and tailored look when Life Stride shadow antiques bootmaker stitching on a mid heel, slimmed to look high. 12.99 (other styles, 6.99 to 13.99)

LIFE STRIDE.



A gracefully shaped toe on an easy-walking heel
A spectator you won't want to kick off. The calfskin upper is silky soft. The toe is gently rounded and set on a heel stacked middling high. 14.99 (other styles, 9.99 to 15.99)

NATURALIZER.

All Prices Higher Denver West

BROWN

QUALITY AT YOUR FEET ®
BROWN SHOE COMPANY, ST. LOUIS

Contrasting shades on a gently rounded toe
Fashion applauds black on brown. Air Step gives it comfort appeal with a roomy toe and a straight back heel, middling high. 14.99 (other styles, 9.99 to 15.99)

AIR STEP.

JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

A BEN REIG COSTUME, DESIGNED BY BARRY, FLINGS A MAGNIFICENT SILK FAILLE EVENING COAT IN DIABLO RED OVER A JEWEL-ENCRUSTED SHEATH IN IMPORTED SILK.

JEROME DUCROT

IN NEW YORK AT DE PINNA



Satin skirt with bodice of gold beads and drop crystals. About $225. Bergdorf Goodman • Blum's Vogue • Gus Mayer, all stores • Harzfeld's • Joseph Magnin.



PAT SANDLER FOR HIGHLIGHT

FOR ADDITIONAL STORES, "WHERE YOU CAN BUY"—SEE LAST PAGE



FULL-LENGTH FEATURE in two thrilling parts. the first reveals a dramatic sweep of full-length coat which then discloses further plot ramifications: a slim evening gown. the setting: jasmine yellow or magnolia white silk brocade, sizes 8 to 14. produced by PAT SANDLER for HIGHLIGHT. exhibitor: the jm designers' room collections. 250.00

JOSEPH MAGNIN
california and nevada

There is only one Joy.



. . . the costliest perfume in the world.



Dramatic dinner dressing, Larry Aldrich's oyster wool enriched with jewels. In the Crystal Room.

HUDSON'S
the Woodward Shops
DETROIT



Someone's been doing cartwheels in Mother's new Vitality Shoes. Overcome by the excitement of smokey calf. The thrill of a cut-down vamp and stacked-up heels. Stunned and amazed at Vitality's indomitable arch and soothing sole. Don't clamp down on your darling daughter Susannah. Blame Vitality, the sensible shoe too smart to show it. The Clayton, about $15.

Vitality® Shoes, Div. International Shoe Co., St. Louis, Mo. 63166. Also made in Canada, Vitality Shoes, St. Thomas, Ontario

VITALITY!



We do it because we've always suspected you disliked those long steely spines of old fashioned metal zippers. So we threw out metal teeth and made a fashion zipper of nylon. The Talon Zephyr® zipper. Not only does it work better but it feels and moves like the fabric it's sewn into. What difference can it make in your life? Not much . . . except that you may actually learn to like zippers. You wouldn't carry an old fashioned grudge against a soft, warm, supple squiggle . . . would you?

We make a zipper that's as supple as a squiggle



Bundling in the dark is an old American custom

Top bundling in the darkest of dark ranch mink is becoming a Ritter Brothers custom.
For the second year in a row, Ritter Brothers has purchased the two top bundles of GLMA,® Great Lakes premium natural dark ranch mink.
These two groups of matched skins are called "top bundles" by furriers because each fetched the highest price at the auction in which it was sold.
Now just two lucky women have the opportunity of owning this exquisite blue-black mink in magnificent coats custom-designed by Leo Ritter. Each woman will have the silkiest, deepest, fullest, most huggable mink there is, in the fashion color of the year. Nothing has so much drama, flair, swagger or sheer opulence as dark-as-a-night-for-love GLMA mink.
This is the year for dark, dark mink and two women will have the very finest. Are you one of them?
Ritter Bros., 224 W. 30th St., NYC., Holt, Renfrew in Canada

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C'est magnifique!
Say 'Boutique'!

New! Slim, Paris-inspired lipstick and lipliner in one!

Helena Rubinstein Boutique Fashion Stick!

It's the greatest idea from France since champagne! Helena Rubinstein's long, slim Boutique Fashion Stick—now made in America! The shape-control *oval* tip gives a perfect outline as it colors. And to match—the Boutique compact—with famous Silk Fashion™ *dimensional* make-up inside. Brings your prettiest features into focus. So long-lasting—and so natural-looking, too.



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The Opulent Look of Celanese Acetate

By Ben Barrack. (Left) Like liquid gold. Crepe, subtly textured, enriched by Celanese acetate. And with flawless feminine finesse, it covers almost all of you. Jacques Maisch's crepe of *rayon and acetate*. Also in pink or blue. Sizes 8-16. About $70 at Lord & Taylor, New York; Battelstein's, Houston; Joseph Horne Co., Pittsburgh; Hudson's, Detroit; Chas. A. Stevens & Co., Chicago.

By Mort Schrader. (Right) Brocade of royal birth, made with Celanese acetate, the beauty fiber. The coat is crowned with mink and lightly tailored. Under it, a sleeveless sheath. Onondaga's *acetate and rayon* brocade. Sizes 6-16. About $190 at Lord & Taylor, New York; The Wm. H. Block Co., Indianapolis; H. Liebes, San Francisco; Chas. A. Stevens & Co., Chicago; Strawbridge & Clothier, Philadelphia & branches.

For additional stores see page 84.

Celanese acetate, the beauty fiber





The Opulent Look of Celanese Acetate

By Malcolm Starr. Blinding black, illuminated with jet-encrusted vest. The dress is crepe, made sleekly sophisticated by Celanese acetate. Onondaga's crepe of *acetate and rayon.* Black, yellow, red, royal, turquoise. 6-16. About $185 at Lord & Taylor, N.Y.; The Addis Co., Syracuse; G. Fox & Co., Hartford; The Halle Bros. Co., Cleveland; Hudson's, Detroit.

By Robert Goldberg. The Byron shirt: pure romance. The crepe: pure delight. Celanese acetate makes it that way. Julius Werk's pebble crepe of *acetate and rayon*. White and jewel tones. 8-16. About $193 at B. Altman & Co., N. Y. & branches; Leon Frohsin, Atlanta; Gus Mayer, New Orleans & branches; Selman's, Louisville; Chas. A. Stevens & Co., Chi.

For additional stores see page 84.

Celanese acetate, the beauty fiber



The Opulent Look of Celanese Acetate



By Paul Blumenstein. (Left) Silver, gold, and fabled fur. Want more? This brocade is made rich with Celanese acetate. It makes one flow of elegance from neck to ankle. Couleur's brocade of *acetate, mylar metallic, nylon.* Also ice green with silver. 8-16. With Russian sable, about $435; mink, $265; without fur, $149. At Lord & Taylor, N. Y.; Battelstein's, Houston; Flah's, Albany & Poughkeepsie; Selman's, Louisville; Chas. A. Stevens & Co., Chicago.

By Murray Zenkel. (Above) Luxuriant brocade, enriched with Celanese acetate, can turn cocktails, dinner, or the theater into a memorable evening. Opulent Fabrics' soufflé brocade of *acetate, rayon and nylon.* White with crystal beading, black with jet. 8-18. About $125 at B. Altman & Co., N. Y. and branches; Julius Garfinckel & Co., Washington; Joseph Horne Co., Pittsburgh; Meacham's, Fort Worth; Chas. A. Stevens & Co., Chicago.

For additional stores see page 84.

Celanese®

Celanese acetate, the beauty fiber

Whatever you wear,

wear it with



The new fragrance by Yardley

SWISS INCIDENTALS: THE HIGH POINTS

For people lingering in Switzerland, some ideas here of where to stay, where to eat, and how much each will cost in five key cities, "B" to "Z," plus ski news. For people who haven't given Switzerland a thought, starting on page 174 is an alphabet of Swiss-ness worth noting.

BASEL: The great Three Kings Hotel (Drei Könige and Trois Rois are its other names) is rich and comfortable, and its broad terrace at the back, whose fame is perhaps greater than its size, opens on the Rhine River. Not all the rooms have river views. . . . Facing the large park near the city's railroad station, the cheerful rooms at the smaller Grand Hotel Euler, which has its own walled garden, come with radios, television, tree-top views. The Swiss have no hard feelings about railroad stations.

Two river restaurants: at the Rhy-Stube (pronounced Ree Stewbe), a restaurant in an ancient house leaning over the river, the dining room, a glass-enclosed terrace, hangs above the Rhine River. . . . At the sedate Three Kings Hotel, the food is superb, and the river view becomes an occasion. *Note:* Across the frontier, Alsace is easily reached by cab plus a passport, for dinner in one of the innumerable good bistros.

BERNE: The Schweizerhof Hotel is something of a museum decorated with shining antiques from the collection of its owner, Mr. Jack Gauer. Although the hotel's entrance appears deceptively small, upstairs there's no economy of space in the handsome salons and bedrooms.

For dinner, one of the city's good restaurants is the Horseshoe Grill in the Schweizerhof Hotel. It is small, candlelit, has quiet music. . . . For beer, or a glass of Swiss or French wine, the wine cellar at the Kornhauskeller is entertaining, sometimes noisy. The seats, beer barrels. . . . At the Mövenpick—one in that chain of restaurants through Switzerland—the extraordinarily good seafood, oysters, wine, and beer are served all day until after theatre. . . . The delightful country inn, Le Vieux Manoir, offers marvellous French food an easy eighteen-mile drive from Berne in a Swiss chalet by a lake. Behind the high-powered cooking and the well-stocked wine cellar is Mr. Hans Buol, the owner-chef who studied with Escoffier. He puts, for instance, twenty-one herbs into the butter sauce poured over the steak. The name of the old walled town nearest the inn is a matter of choice, Morat in French, Murten in German. Both are correct because this is the language frontier between French and German Switzerland.

GENEVA: The Genève Intercontinental Hotel, five minutes from "downtown" Geneva on the way to the airport, will be Switzerland's tallest, biggest and newest hotel when it opens in January. . . . Hôtel des Bergues, for long one of the great hotels of both Switzerland and Europe, stands on the shores of Lake Leman. Only the quai comes between the hotel and the lake. . . . The fairly new blond expanse of the Hôtel du Rhône strings along the banks of the Rhône River, a busy, watery throughway. The river's low stone parapet of steps is a pleasant place for walks, for sitting and fishing—more for pleasure than for the catch. . . . The Hotel Richemond faces Brunswick Garden, an island of trees.

Five special restaurants: Le Gentilhomme, the grill in the Hotel Richemond, is an outstanding hotel restaurant. . . . L'Or du Rhône, celebrated for its flambé dishes, is near the river in "downtown" Geneva, known as "the other side." The reason for the aromatic flavour which does wonders with chicken and meat cooked at the table is the fire made from grapevine prunings. . . . The restaurant Roberto, on a second floor, serves steam-

(Continued on page 86)

Stores featuring the Opulent Look of Celanese Acetate.

(Not all fashions shown on pages 78 to 83 available at all stores)

ALABAMA
Mobile, *Hammel's*
ARIZONA
Phoenix, *Goldwater's*
Tucson, *Levy's*
ARKANSAS
Little Rock, *Pfeifer's*
CALIFORNIA
Bakersfield, *Malcolm Brock*
Fresno, *Gottschalk's*
Glendale, *Webb's*
Los Angeles, *The May Co.*
Pasadena, Alhambra, Arcadia, Pomona, Whittier; *F. C. Nash*
Sacramento, *Weinstock, Lubin & Co.*
San Diego, *The May Co.*
San Francisco, *H. Liebes*
CONNECTICUT
Bridgeport, *Arcade Dress Shop*
Hartford, *G. Fox & Co.*
Stamford, *Ethel Allan*
DISTRICT OF COLUMBIA
Washington, *Julius Garfinckel & Co.*
FLORIDA
Miami, Ft. Lauderdale, W. Palm Beach, Dadeland, Miami Beach; *Burdine's*
Orlando, *Ivey's*
GEORGIA
Atlanta, *Leon Frohsin*
HAWAII
Honolulu, *M. McInerney, Ltd.*
ILLINOIS
Chicago, *Chas. A. Stevens & Co.*
Kewanee, *The Vogue*
Streator, *Opdycke's*
INDIANA
Indianapolis, *The Wm. H. Block Co.*
Terre Haute, *Meis Bros.*
IOWA
Des Moines, *Younkers*
Dubuque, *Roshek's*
Sioux City, *Younkers-Martin*
KANSAS
Topeka, *Pelletier's*
KENTUCKY
Louisville, *Selman's*
LOUISIANA
Baton Rouge, *Gus Mayer*
New Orleans, *Gus Mayer*
MARYLAND
Baltimore, *Stewart & Co.*
MASSACHUSETTS
Boston & branches, *Morton's, Inc.*
MICHIGAN
Detroit, *Hudson's*
MISSISSIPPI
Jackson, *Kennington's*
MISSOURI
St. Louis, *Stix, Baer & Fuller*
Springfield, *Heer's Dept. Store*
NEBRASKA
Lincoln, *Miller & Paine*
Omaha, *Brandeis*
NEW HAMPSHIRE
Concord, *Solomon's*
Manchester, *Beauregard Sisters*
NEW MEXICO
Albuquerque, *Redmond's*
NEW YORK
Albany, *Flah's*
Binghamton, *Drazens City of Fashion*
Buffalo, *Adam, Meldrum & Anderson*
Elmira, *The Gorton Coy*
Poughkeepsie, *Flah's*
Rochester, *Sibley, Lindsay & Curr*
Syracuse, *The Addis Co.*
NORTH CAROLINA
Asheville, *Bon Marche*
Charlotte, *J. B. Ivey Co.*
Greensboro, *Thalhimers–Ellis Stone*
Raleigh, *Ivey–Taylor Co.*
Winston-Salem, *Thalhimer's*
OHIO
Akron, *Polsky's*
Cincinnati, *Shillito's*
Cleveland, *The Halle Bros. Co.*
Columbus, *The Fashion*
Toledo, *Lasalle's*
Youngstown, *Strouss-Hirshberg*
OKLAHOMA
Oklahoma City, *Al Rosenthal's*
OREGON
Portland, *Meier & Frank*
PENNSYLVANIA
Allentown, *H. Leh & Co.*
Easton, *Grollmans*
Harrisburg, *Mary Sachs*
Philadelphia, *Straubridge & Clothier*
Pittsburgh, *Joseph Horne Co.*
Reading, *Jeannette Shops*
Scranton, *The Globe*
Wilkes-Barre, *Hollywood Shop*
RHODE ISLAND
Providence, *Gladding's*
SOUTH CAROLINA
Greenville, *Jean West, Inc.*
TENNESSEE
Chattanooga, *Miller Bros.*
Knoxville, *Miller's*
Memphis, *Goldsmith's*
Nashville, *Gus Mayer, Ltd. of Tennessee*
TEXAS
Beaumont, *Gus Mayer*
Corpus Christi, *Lichtenstein's*
Dallas & branches, *Titche's*
El Paso, *The Popular*
Fort Worth, *Meacham's*
Houston, *Battelstein's*
San Antonio, *Joske's of Texas*
UTAH
Salt Lake City, *Makoff's*
VERMONT
Burlington, *Magram's The Fashion Shop*
VIRGINIA
Norfolk, *Ames & Brownley*
Richmond, *Thalhimer's*
WASHINGTON
Spokane, *The Crescent*
WEST VIRGINIA
Charleston, *Stone & Thomas*
WISCONSIN
Madison, *Manchester*
Milwaukee, *Gimbels-Schusters*



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THIS GIRL IS WEARING FORMFIT'S FIGURINE BRA.
THERE'S NO POINT IN SHOWING YOU ROGERS' SLIP TO MATCH. IT LOOKS THE SAME.

FORMFIT ROGERS FIGURINE MADE FOR YOU AND EACH OTHER

Nylon tricot and lace bra, 32A to 38C, 3.95. Nylon tricot and lace slip, 32 to 38 short, 32 to 40 average, 34 to 40 tall, 6.00. Lycra® spandex panty girdle in S, M, L, 7.95. Tasteful in Van Rouge, other [illegible] and black and white. At fashion-right stores or write The Formfit Co., 358 Fifth Ave., or Rogers Lingerie, 350 Fifth Ave., N.Y. (®Du Pont trademark)



Two on the aisle: theatre coat of pink matelassé lined with white wool to match the dress beneath. Designed by Marie McCarthy. Bonwit Teller, New York J. L. Hudson, Detroit Neiman-Marcus, Dallas

LARRY ALDRICH

SWISS INCIDENTALS

(Continued from page 84)

ing platters of Italian food. . . . Le Mazot is strong on steaks and folk music. . . . At La Mère Royaume, a complex of small dining rooms, the cuisine veers toward French. . . . In the luxe ambiance of Le Béarn, the menu lists three kinds of Swiss cooking—French, German, and Italian—as well as the wines of these nationalities. To try here: sausages cooked in ashes; the zippy Swiss wine, Fendant.

LAUSANNE: In the hilly city of Lausanne rising from the shores of Lac Léman—French for Lake Geneva, in German, Genfersee—the massive Lausanne-Palace Hotel stands halfway up the hill in the centre of town. New on the fifth floor, freshly decorated rooms. . . . Some minutes away down and outside the city at Ouchy on the edge of the lake is the quiet and deeply comfortable Beau-Rivage Hotel. Here, many European titled families live more or less permanently. A funicular climbs from Ouchy to the centre of Lausanne in about five minutes.

For some of the best French food in town, and superb *fondue Bourguignonne*, there is the Grappe d'Or. . . . For fish, fresh trout from a tank, turbot, pike, Le Mistral. . . . For juicy steaks, frogs' legs, Chez Charles, which has a bistro atmosphere. . . . Six miles outside the city near the Golf Club, the restaurant Chalet-à-Gobet, a chalet in a deep forest, serves, among other things, marvellous sausages.

The big 1964 show: The Swiss National Exhibition, which happens only four times a century, will open in Lausanne in May for six months. One of the attractions will be Switzerland's first submarine, designed by Jacques Piccard, a sight-seeing ship that will plunge tourists some one thousand feet down to the bottom of Lake Leman. There'll be hostesses aboard—and lighted beams to illuminate the marine landscape.

ZURICH: The most famous is the Hotel Baur au Lac facing Lake Zurich, its lovely gardens spreading almost to the lake's edge only about a block away. This hotel is booked heavily all year, even in the heat of summer when the city of Zurich can be quite sticky. . . . About fifteen minutes away, up in the hills, stands the Dolder Grand Hotel with its forests, gardens, and nine-hole golf course. Knowing guests reserve a room with a balcony overlooking the golf course. There are only a few of these, and hard to get. Smooth service. The *table d'hôte* dinner in the delightful half-circle dining room costs exactly $4. In summer, a swimming pool about three quarters of a mile away is the Jones Beach of all of Zurich.

Near the Limmatquai on the Limmat River is the extremely good restaurant, the Kronenhalle, which looks like a solid Swiss restaurant—as though it had been painted in brown gravy—but has the excitement of posters for exhibitions by Kandinsky, plus some interesting examples of important French painters, Picasso, Chagall, Matisse, Miró, and Braque. Mrs. Zumsteg, the owner, who has a feeling for food, sees that each guest is properly greeted and served. The food itself is special and served with style. . . . On Limmatquai, many businessmen lunch almost every day at the Haus zum Rüden, a restaurant in an austere, arcaded, thirteenth-century building, once a guildhall. In the evening they return with equal joy. . . . Difficult to find in the old part of the city is the Veltlinerkeller, a restaurant named after the wine. The specialties of Grisons, endless varieties of smoked meat, are served in carved, panelled rooms.

ABOUT SKIING: Verbier, Switzerland's youngest ski resort with glorious sunny slopes, a high sunshine rating, and excellent ski lifts is a village of new chalets painted in pinks, yellows, blues. The star hotel is the Parc-Hotel, a chalet with some thirty-five balconied rooms, all with bath, telephone, and radio. After skiing the place where everybody goes for coffee and pastries is the Farinet, a hotel on the square. Early, quiet evenings, early ski season. . . . Only crack skiers go in for glacier skiing, which involves flying from Verbier to the top of glaciers in a Pilatus Porter, a small Swiss plane.

At St. Moritz, the new ski lift to Piz Corvatsch, many years in work, is due to begin operations in December. New: the outdoor, heated swimming pool shared by guests at the Carlton and Kulm hotels. Going into its second season, the unpretentious, reasonably-priced Crystal Hotel. The great creamy Palace Hotel opens for the season on December 15.

In Gstaad, the new name is the Chesery, the one-year-old nightclub with a few suites arranged like small, luxe chalets.

FIRST CLASS PRICES: At the great city hotels, a room for two persons averages between $15 to $18 a day. In season at the plush ski hotels, rates are high, from $23 to $50 or even more, for two. At a good restaurant, count upon $2.50 to $3 for lunch for one; about $4 to $7 for dinner; wine is extra. Good and not expensive, the local wines served in pint carafes called *vins ouverts*. Coffee and pastry, which most Swiss as well as visitors have in the late afternoon, comes to $1.50. A number of Swiss prefer Coca-Cola which is sometimes served in a glass marked Canada Dry. *Note:* All these prices include 15% for service, which means that guests need add only a small tip.

TRAVEL DATA: Swissair flies non-stop to Zurich or Geneva in about seven hours; round trip in economy class costs about $580; in first, $982. Now until spring, the 21-day excursion fare, $430 in economy class. . . . In Switzerland, chauffeur-driven cars run high; the 110-mile round trip from Zurich to Basel—ninety minutes each way—including the chauffeur's luncheon, $45. The same distance, travelling first class by train, $27 round trip. . . . Scheduled to open for car traffic in April, the St. Bernard tunnel—a three-and-a-half-mile span from the Swiss canton of Valais to the Italian Aosta valley—will cut an afternoon's travelling time between Switzerland and Italy. Its approach on the Swiss side is as impressive as its efficiency, a long colonnade with enormous dove-white views.



FASHION DESIGNED BY GENE SHAW

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FORMFIT ROGERS FIGURINE MADE FOR YOU AND EACH OTHER

Nylon tricot and lace slip, 32 to 38 short, 32 to 40 average and 34 to 40 tall, 6.00. Nylon tricot and lace bra, 32A to 38C, 3.95. Lycra® spandex panty girdle in S, M, L, 7.95. Tasteful in Vin Rouge, other connoisseur colors and black and white. At fashionable stores, or, write The Formfit Co., 358 Fifth Ave., or Rogers Lingerie, 500 Fifth Ave., N.Y. (® Du Pont's trademark)



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Let yourself go...*everywhere*...in Flings

Your feet want to fly in Flings!
Patenlite a la gay Paree,
red as the Moulin Rouge...
Pert pumps as black and shining as
Rome at midnight...Straps and slip-ons
in sands, umbers and browns as
stunning as a Sahara sunset!
So let yourself go everywhere in Flings.
You can afford to... $5.99 to $8.99.
Flings...for the young ('n) smart!

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See Jerry Lewis starring in "Who's Minding the Store?" A Jerry Lewis-York production – Paramount Release

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How to appeal to his sense of individuality: Wembley "Collector's Items" will tie him to his talent or hobby tastefully, handsomely. Because they're made of no-iron 100% Dacron, these ties go anywhere and everywhere without a care. Wembley ties are featured in Jerry Lewis' newest motion picture "Who's Minding the Store?". And, every tie has the famous Wembley Color Guide* that links it infallibly to the right suit color. In eighteen clever motifs—$2.50. Other Wembley ties at most fine stores priced from $2.50 to $5.00.

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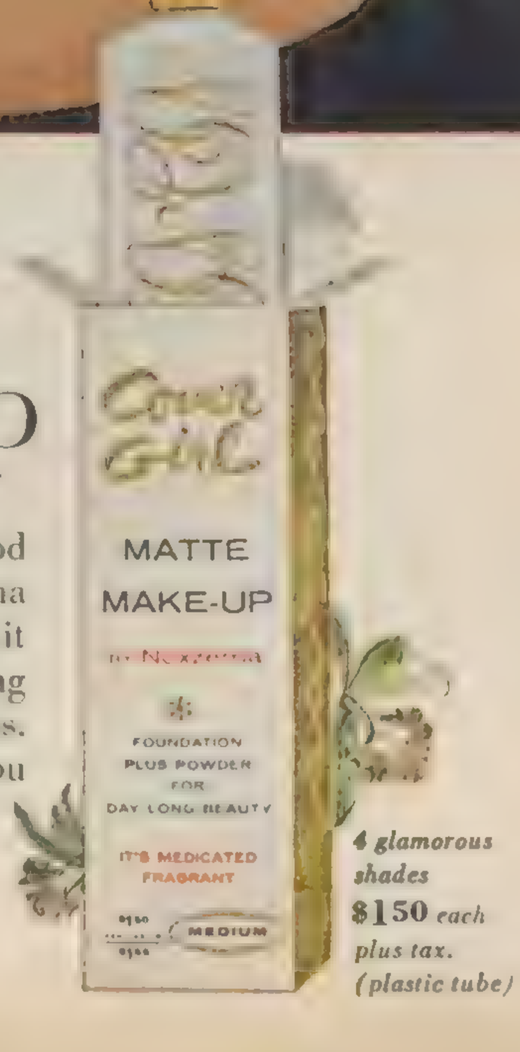
says cover girl Averil Crosby.



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Lasts all day without a touch-up

Looks lovely from morning to night...yet doesn't dry your skin. And you'll love the look you get with Cover Girl Matte Make-up—it's a softer, smoother, velvety look that *stays* fresh and flawless all day—without re-applying. That's because Cover Girl Matte Make-up combines the covering power of liquid with the soft finish of powder in one fabulous one-step make-up.

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4 glamorous shades
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"Moss Crepe," A Schlanger fabric.



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Some crepe dresses are born lucky

When a crepe dress is made of Avisco® rayon and acetate, like this one, it naturally has all the pluses. It's smoother, more fluid, for instance. Livelier and un-shiny. Terrifically rich, of course. And, having all the pluses, its look of American Couture would think neither of rumpling, wrinkling or showing a sign of weariness hour after hour. In black or brown. Sizes 8 to 20. About $60. By **Abe Schrader.**

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Important: To every woman over 35!



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They have included motion picture stars, society leaders and royalty . . . 'the most beautiful women in the world.' Women whose quest for beauty knew no bounds.

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FORMULA M7 contains no hormones, estrogens, or steroids of any sort. It is compounded of safe, natural ingredients.

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BEAUTY CHECKOUT

The other side of the Kenneth coin

What's it like to go to Kenneth's to have your hair done, if you happen not to be a member of The Club—that is, neither a celebrated beauty, nor star of David Merrick's next, nor under Secret Service guard? We can tell you. We have it straight from the horse's mouthpiece—which is to say, from the equitation-mad sixteen-year-old daughter of a friend of ours, who—in her mother's view—needed a more balanced beauty life, with wider beauty horizons than those prescribed by The Pony Club Manual or afforded by pigtails and saddle soap. Having heard that Miss Mary Farr was one of Kenneth's chief stylists, the child's mother—who was herself not a Kenneth client and had never crossed the palace threshold at Nineteen East Fifty-fourth Street—telephoned for an appointment with Miss Farr. When she'd been assigned one for ten o'clock Monday a week, she proceeded to send off a note authorizing Miss Farr to cut, clip, saw, hammer; anything she might see fit.

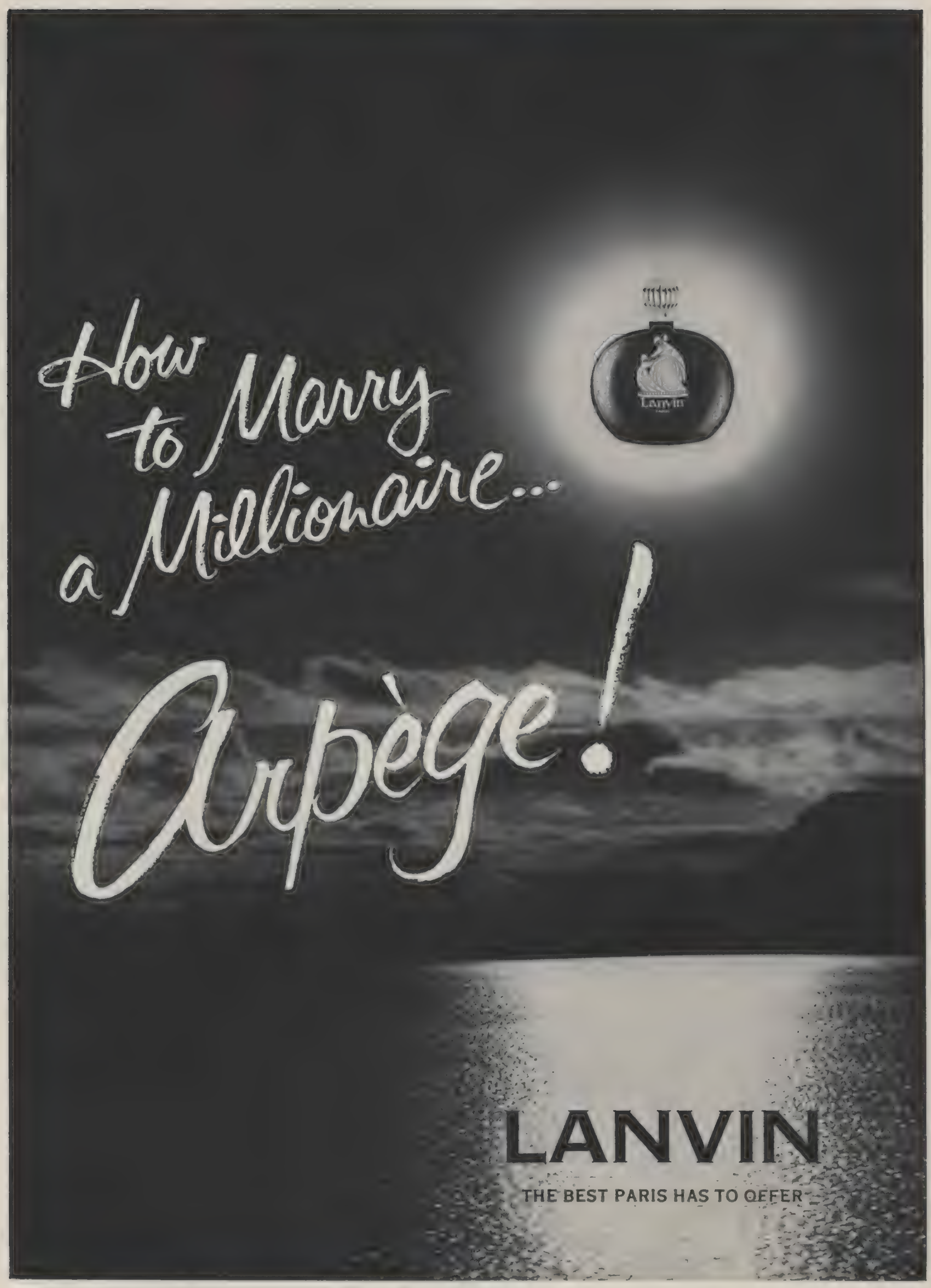
"Abandoning my baby at the sweeping stairway in the brighter-than-Brighton entry of that great house," the mother reported, "I went off for two hours of frankly rather disconcerted shopping. When I returned at the time indicated, there stood my daughter glowing with pride and adorable young girlhood, with the loveliest head of hair you ever saw. She was full of this kind of talk: 'It was *cool*. They were so nice. Miss Farr said I should come back in another six weeks for another cut just like this one, but she said all I have to do in the meantime is wash my hair, no curlers. . . . I looked in every room, nobody stopped me. When I get married I'd like wallpaper like one of those. . . . Isn't it nice there are big art books to read, besides magazines? It's like somebody's own house. . . . Miss Farr said I should pluck my eyebrows a little, underneath, and brush them. She thinks I ought to start wearing a little lipstick, very pale pink. . . . The lady who washed my hair has six grandsons my age and no granddaughters. . . . It wasn't boring; usually I can't stand going to the hairdresser, but I could go there a lot. . . . I think it's awfully nice you don't put tips in pockets; envelopes at the desk are better. . . . Isn't it funny, I don't think it cost any more than some old artichoke haircut, did it?'" Another isn't-it-funny: even her hunt cap sits better now on that silky young head.

Perfume—a new dent-maker

Some of the subtler inventions in the beauty world are announced, arrive, and proceed to take over in a thorough but at the same time roundabout way. The click-in refill for lipsticks was one such; it rocked the cosmetics industry, changed lipstick-buying habits—but most women, if asked, would tell you they can't remember when it wasn't around. Something of the same order may happen with a new fragrance invention. A patented device for spraying scent mistily without benefit of a propellant gas, it's quelque chose for two reasons. Women clearly like push-button devices; figures prove it—so perfumers must oblige. Yet for some perfumers the presentation of their complex and revered scents in aerosol form is a headache; true to their sensitive calling, perfumers are reluctant to alter in any way at all the great formulae entrusted to their care—yet that's what has to happen when they add the propellant gas. The new invention is an utter simplification (the secret's in a valve), and, happily, no monkeying with the scent itself is required to make it work. Lanvin's the first out with fragrances under the new push-button regime (see page 219, this issue).

Drôle d'Idée haircut—London version

One of the great haircuts of the world can be picked up at the London salon of young Vidal Sassoon whose square-cut haircut—hair shaped short and close at the nape of the neck, raised softly at the crown, loping into side pieces that swing softly toward the face—is at once the uniform of the go-ahead group who wear clothes in the drôle d'idée vernacular, and at the same time manages to be the deliverance of the not-necessarily young woman who's been looking for a more real, more combable cut than she's had in some time. The cutting process at Vidal is pretty track-stopping in itself. While a smocked (Continued on page 219)


How to Marry a Millionaire...
Arpège!
LANVIN
THE BEST PARIS HAS TO OFFER



Night-blooming wool

A formal flourish for wool
...very chic in
Accentique's jacketed gown.
Beautifully done right down
to the Si Bonne rayon
lining. White or black,
5 to 13, **69.95**

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At all 4 branch stores

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"FASHION WHEREABOUTS IN VOGUE" "WHERE YOU CAN BUY"

A "Where You Can Buy" Service for Interested Readers. To find the store nearest you, look for the advertised merchandise showing this symbol.

The telephone symbol at the bottom of a VOGUE advertisement means that you can quickly find out where to buy the merchandise you see advertised. On the last page of the magazine is a listing of phone numbers—you'll find one to call in your area. The operator who answers will tell you where to buy the merchandise you saw advertised in this issue of VOGUE.

VOGUE'S NOTEBOOK

High goal in Milwaukee: the revival of British-American polo









By jet from England came the Cowdray Park Polo team, the players' wives, fourteen horses, and seven grooms for contests at the Milwaukee and Oak Brook Polo Clubs. The project stacked up firsts: first international British-American polo match held in the United States in twenty-four years; first British victory in such combat since 1914: first polo ponies ever to cross the Atlantic by plane. Even four of the English grooms were a first for American eyes. They were young women.

The British swept the first match. Milwaukee took the second. But, for the most goals in both games, the British won, and drank champagne from the Robert A. Uihlein International Cup, named for their host, the sponsor and captain of the Milwaukee team.

"I feel we combined rather well," said Lord Cowdray, the sponsor of the winning team.

As the team left for Oak Brook, the sponsor of the losing

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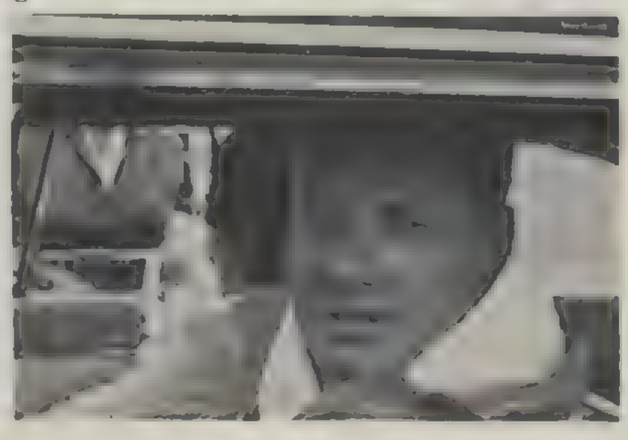
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team was pleased, too. The series *could* lead to resumption of much-missed international competition. "At least we hope so," Mr. Uihlein said. 1. Middle of a chukker—British in orange jerseys, Americans in dark blue. 2. Mr. Sinclair Hill, Cowdray Park 7-goaler. 3. Lady Cowdray giving individual trophies to the winners of the first match. 4. Mr. James Kraml, Jr., Milwaukee team, with Mrs. Kraml. 5. Captain Lord Patrick Beresford, of the Cowdray Park team—he plays No. 1 for Prince Philip's Windsor Park team. 6. In the grandstand: front—Mrs. Robert Uihlein, Jr., Miss Karel Oliver; back—Mrs. Sinclair Hill, Lady Waterford, Mrs. Ronald Ferguson, Lord Cowdray. 7. Major Ronald Ferguson, Cowdray Park captain, with Mrs. Ferguson and Mr. George C. Sherman, Jr., Chairman of United States Polo Association. 8. Mr. Uihlein, who made Milwaukee's best goal in the first match. 9. Cowdray Park team.

NEW LIFE IS NOT
a skin cream
a lubricant
a moisturizer
a miracle cream

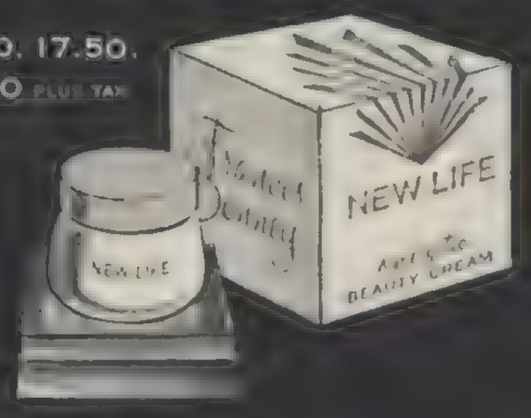


NEW LIFE
is a beauty
accelerator

New Life is not intended to replace any preparation you now use. Its specific purpose is to go straight to the skin cells—where a beautiful complexion begins—to accelerate their oxygen intake. It is this "deep-breathing" that is of such major importance to skin beauty. The complexion emerges with a sleek, smooth firmness regardless of years. A dry skin soon takes on a sweet new life.

And, in addition, through this increased cell activity, the performance of every cosmetic you use is immeasurably improved.

NEW LIFE 10.00, 17.50, 30.00 PLUS TAX



Frances Denney

PRICES SLIGHTLY HIGHER IN THE WEST

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Random

Three yarns of different colors . . . intricately subtle.
Wooden buttons.
About eighteen dollars at good stores and college shops

The Villager

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Once you had to inherit it



Today you can find the beloved form of Fiddle Shell in Frank Smith Sterling

48-pc. service for 12, $402. At Maier & Berkele, Atlanta; Bromberg's, Birmingham; J.B. Hudson, Minneapolis; Plummer-McCutcheon, New York; Hardy & Hayes, Pittsburgh; Schwarzschild's, Richmond; E. J. Scheer, Rochester; Galt's, Washington; other fine stores. *Frank Smith Silver Co., Division of Webster Co., North Attleboro, Massachusetts. Silversmiths since 1896.*

VOGUE'S NOTEBOOK

Grandeur in Rome: the French Embassy's Bal de Paris



1

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Official French balls in Rome always make news, often make history. Chateaubriand gave one when he was envoy to the Vatican in 1829, wrote later "I've lived for a night the dream of a King of France." This year the French Ambassador, Armand Bérard, invited two thousand (many by chartered flight from Paris) to the historic Palazzo Farnese, the French Embassy, to celebrate the *jumelage*, the twin-cityship of Rome and Paris. The ball's aura could indeed have been part of the dream of a long-ago French king. Hundreds of torches lit a façade that Michelangelo had a hand in. Against a background of magnificent sixteenth-century frescoes, the Ambassador gathered a breathtaking assemblage of French and Italian beauties wearing extraordinary jewels and other-century hairdos. At eight in the morning the dance music stopped, church bells began ringing nearby, and, on the Palazzo's great terrace, everybody saluted Paris and Rome with morning coffee.

1. Princess Guglielmina Borghese; Mr. Carlo Marchi. 2. Miss Benedetta Barzini: Count Dino Pecci Blunt. 3. Mrs. Pierre Malleray de Barre; Mr. Georges Revay. 4. Donna Alessandra Torlonia Sequio; Prince Maximilian Windisch-Graetz. 5. Palazzo Farnese. 6. The American Ambassador, His Excellency G. Frederick Reinhardt and Mrs. Reinhardt; Countess Consuelo Crespi (in white). 7. Count Alvise di Robilant; Princess Charles d'Arenberg. 8. Mr. Sandro d'Urso; Duchess of Acquarone; Mrs. Jean Marie Merillon.



8

THE THINKING WOMAN'S



MAKE-UP STRATEGY

A beautiful woman walks into the room. She has that cool, poreless, melted pearls complexion that makes men effuse... women chartreuse. A luminous radiance lights her face, stardusts her eyes. Later, you wonder. "Was she really all that beautiful—or did she just *seem* beautiful?"

Illusion. All magnificent illusion. Her secret? *Make-up lighting*...a camouflage long practiced by photographers, models, great actresses. Now you, too, can play these make-up tricks with wondrous **JAQUET Translucid Foundation** in **White Magic.** Working on a light-refracting principle, the white under-foundation blots out the unbeautiful...soft focuses the complexion in a flattering new light.

Completely non-detectable, **JAQUET Translucid White Magic** is worn right under your Translucid complexion color. This is the first foundation *chiffon-sheer* enough to be worn in 2 tones—white and a flattering complexion tone.

JAQUET'S *wonder-under* make-up creates some amazing illusions; **White Magic** whites out shadows under eyes, dark circles, little age-insinuating lines. Blemishes fade politely. Use a pink tone **Translucid** over the **White Magic** and sallow skin—fini!

White Magic is like giving yourself hours of beauty sleep in a few seconds! Drying? Quite the contrary! **JAQUET** Translucid Foundations contain effective ingredients to keep your skin delectably dewy all day. It will never cake or change color. Choose from seven outrageously beautiful shades...created to color-bathe your complexion in the most flattering light imaginable!

Diagrammed below, a few fool-the-eye make-up stratagems with JAQUET TRANSLUCID FOUNDATION



WHITE MAGIC below brows makes eyes loom larger, more luminous

WHITE MAGIC under eyes whites out shadows, dark circles



WHITE MAGIC camouflages frown lines, laugh lines, mouth lines

DEEPER SHADES can be used to hollow cheekbones, contour face, diminish features

Jaquet treatments and cosmetics at Meier & Frank Co., Portland, Oregon; Cain-Sloan, Nashville, Tennessee and other fine stores. For store nearest you, write Jaquet Cosmetiques, 539 West 45th St., New York 36

(*Continued at your Beauty Counter*)

FOR ADDITIONAL STORES, "WHERE YOU CAN BUY"—SEE LAST PAGE



"darling... you're much too nice to be a garbage collector

K.P. is O.K. for GI's, but not my loving wife . . .

In-Sink-Erator Model 77 eliminates your nastiest homemaking chore

No more wrapping food waste and trotting to the garbage can, for you, Sweet One. This In-Sink-Erator Model 77 flushes food waste down the sink drain. And, it's not like other disposers. Model 77 has a patented automatic reversing switch that doubles its life and eliminates jams. Quiet? Why, it whispers while grinding bones . . . even olive pits. And don't worry about corrosion. An exclusive detergent shield prevents it. Bless you Honey, and In-Sink-Erator and our plumber." 99

25th ANNIVERSARY

In•Sink•Erator ISE

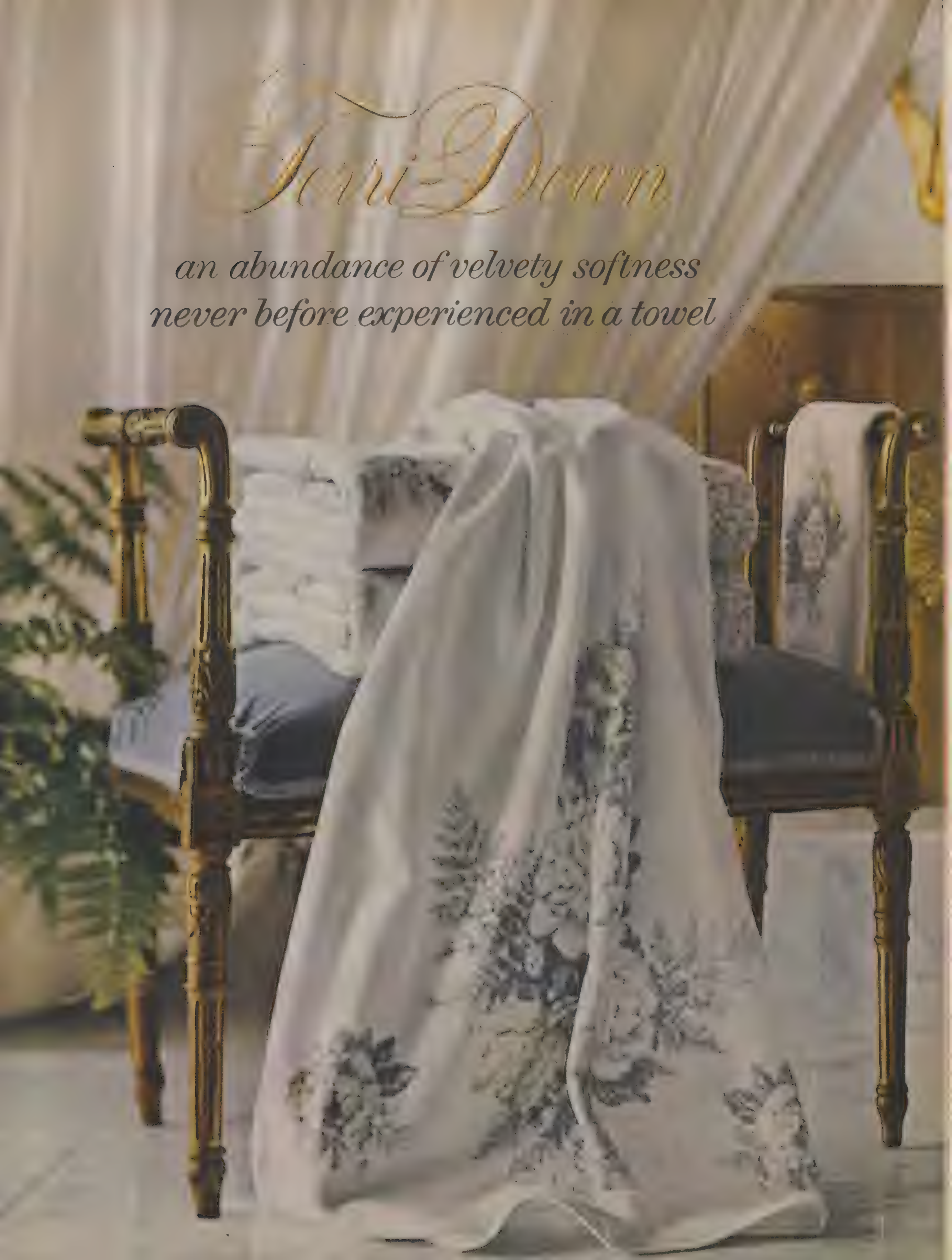
The originator and perfecter of garbage disposers In-Sink-Erator Manufacturing Co., Racine, Wis.

Write for free color brochure
"What a garbage disposer can do for you"



Terri-Down

an abundance of velvety softness
never before experienced in a towel





You've never seen or touched a towel like Terri-down—there's never been one like it. One face of pussy-willow softness; the reverse, deep traditional terry. In exquisite Eighteenth Century designs, hemstitched in the manner of the finest heirloom linens. Unique. Exclusively Martex. The bath towel, five dollars.

Terri-down is now available at only the finest stores. For the nearest, write Martex, 111 West 40 Street, New York, N. Y. 10018.

M
MARTEX®

MARTEX TOWELS...A PRODUCT OF THE WEST POINT MANUFACTURING COMPANY.

"WHERE YOU CAN BUY"—SEE LAST PAGE





A truly perfect negligee, this quilted beauty abloom with roses. Puffed with light, soft Kodel polyester fiberfill, for warmth, lasting springiness. Look for the tag. Robe in white nylon chiffon, with Grecian pink, mimosa or aquamarine print. Sizes: petite, S, M, L. About $50. Short length, $30. At fine stores including: Bonwit Teller, N.Y., & branches; Julius Garfinckel & Co., Washington; Montaldo's, all stores; Doop's, East Orange; Neiman-Marcus, Dallas, Houston, Fort Worth; I. Magnin & Co., West Coast. By **PERFECT NEGLIGEE**

COUNT ON KODEL...MEMBER OF THE EASTMAN KODAK FAMILY

EASTMAN CHEMICAL PRODUCTS, INC., subsidiary of Eastman Kodak Company, 260 MADISON AVENUE, NEW YORK 16, N.Y. Kodel is the trademark for Eastman polyester fiber. Eastman makes only the fiber, not fabrics or negligees.

"WHERE YOU CAN BUY"—SEE LAST PAGE



marcelle makes a promise . . . and keeps it!

COSMETICS

even women with sensitive skin can have excitement in their cosmetics

Lucky, lucky you!

For Marcelle promises this: its cosmetics are specially blended to caress even sensitive skin—without sacrificing the excitement of fashion and color.

How can this be?

Marcelle Cosmetics are hypo-allergenic—meaning they have a special pureness—because irritants to the skin have been totally removed or minimized. (These irritants are even found in many high-priced and medicated cosmetics!)

And Marcelle has removed these dangers to beauty in everything from lipsticks to lotions to eye make-up to hair spray.



The result is a complete line of cosmetics that are as exciting as they are pure. You can use them, assured that they are truly kind to your skin.

Wherever you go, Marcelle promises you'll be more beautiful, more alluring—and that's another promise Marcelle keeps.

marcelle COSMETICS

new beauty for sensitive skin

MARCELLE COSMETICS, 350 MADISON AVENUE, NEW YORK 17, NEW YORK

one,



Change your mind? Change the color! All you need is one pair of shoes, new or old... and Shu-Mak-Up, the original color-coating. Color them Spanish Red today, smashing tweed tomorrow. Recolor again with any of Shu-Mak-Up's breathtaking 24 Designer Colors. Copy prints, add stripes or *blend* any of thousands of hues! Shu-Mak-Up gives you

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color your shoe with shu-mak-up®



a Blending Chart to help, plus a free Blending Bottle. Rush to your favorite store right now, and play the match game! Shu-Mak-Up applies as smoothly as nailpolish, on all leather, most fabric shoes, and is both waterproof and scuff-resistant. 1.25 per color, plus conditioner, optional over-wax. Shu-Mak-Up, Los Angeles 58, California.



What makes a Springmaid blush?

One of our special pink beauty baths. It tints the face of Springmaid cottons to bring out their beautiful bloom. Some Springmaids emerge faintly flushed—others flaming pink. But once a blushing Springmaid, always a blushing Springmaid.

Because Springmaid colors stay young-looking longer. (That holds true for blue Springmaids, too. But that's another story.) If you love the fresh-faced look that suffuses a really well-bred cotton, make sure your next something-pink is called Springmaid.

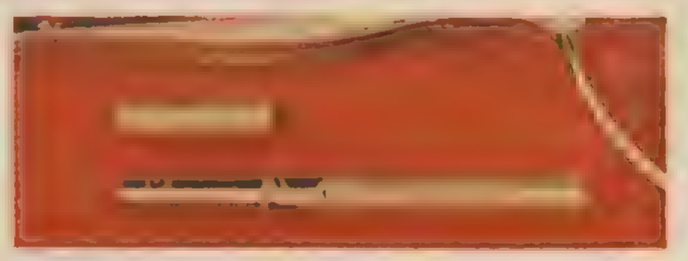
SPRINGMAID FABRICS 104 WEST 40TH STREET NYC



THE NEW AMERICAN BEAUTY: Lips poetically perfect in shape and smoothness

Instantly, lips are a poem of perfection with Fashion Slim Lipstick, the new slender wand of color originated by Dorothy Gray...to give your lips the sharp, clear outline never before achievable without the time-consuming bother of a lipstick brush. Now, in only seconds, anyone can apply lipstick with all the skill of a professional model...with Fashion Slim. What's more, the beautiful new brush-finished gold case contains more lipstick than any other slim case...and it also has exclusive new Contourband, weighted for the ideal balance that makes application even quicker, even easier.





Dorothy Gray Fashion Slim Lipstick in 15 fascinating new fashion colors, $1.50; refills $1. Five-Alarm red wool suit by Shannon Rodgers for Jerry Silverman; high dome hat by Emme.

DOROTHY GRAY

the cherished care
for complexion and hair



"Dandy" coiffure of whimsical charm for the vitally young and sportive look in fall and winter couture collections. New . . . the small and dainty head poised on an elegantly shaped nape of head-hugging waves. Required . . . the new "Dandy" cut that gives richer, fuller texture to hair ends, and professional permanent waving for that ease of care, soft sheen. But, it must be individualized for you!

Make your appointment
today at the salons
displaying this emblem

NHCA
NATIONAL HAIRDRESSERS AND
COSMETOLOGISTS ASSOCIATION
175 Fifth Avenue • New York



THE GOLDEN DIAMOND LOOK

...newest night make-up

by

Estée Lauder

This is the Golden Era of great evenings, kindling a new excitement in clothes, jewels, furs. For these brilliant nights, Estée Lauder introduces her brilliant new Golden Diamond Look—created to turn up the focus on you. Lights can't dim its luminous warmth. Jewels can't outshine the living golden luster of your skin, your eyes, your lips.

Combine it with Estée Lauder's Evening Make-up Collection, or use it all on its own. From the luminous Foundation to all-over-gold-dusting with the new Finishing Cake . . . to the final slow-blaze of Golden Orange Lipstick, the Golden Diamond Look is like taking a dip into instant, lasting radiance.

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Borrowed from the gardens of Versailles.
Masterpiece, a new sterling pattern.

For the baroque richness of International's new Masterpiece, our designer went to France. And came back with an idea inspired by the flowers in the gardens of Versailles and by the splendor of its palace.

International fashioned bowls and tines and blades to complete this idea. Then found a way to make this new pattern easy for you to own.

The Bride's Set unit.

The Bride's Set saves you $65.

It brings you the new Masterpiece pattern in a 44-piece service for eight.

That includes 16 teaspoons, 8 place forks, 8 place knives, 8 salad forks, 1 sugar spoon, 1 butter knife, 1 regular tablespoon, and 1 pierced tablespoon.

All in a solid walnut drawer chest.

It would cost you $451 in open stock. It's only $386 in the Bride's Set. What an elegant way to save $65.

International Sterling

THE INTERNATIONAL SILVER COMPANY, MERIDEN, CONN.



ALL PRICES INCL. FED. TAX



Some things in nature are naturally slim. Others are

SUDDENLY SLIM®

Put on this girdle called Suddenly Slim and see how beautifully, naturally slender your figure can be! By the first lady of under-fashions OLGA

"SUDDENLY SLIM" STYLES FROM $8.95. FOR STORE NEAR YOU AND FREE BOOKLET ON HOW TO BEAUTIFY YOUR FIGURE, WRITE OLGA, DEPT. V103, P.O. BOX 4284, VAN NUYS, CALIFORNIA. © 1963, OLGA CO.

"WHERE YOU CAN BUY"—SEE LAST PAGE,

TWO
VOGUES
TIP
THE
FASHION
YEAR
IN
OCTOBER.
NEXT
ON THE
STANDS:

VOGUE OCTOBER 15
WITH....

The new fashion talk on Balenciaga and Givenchy . . .
photographs of Vogue's choices
from their autumn collections

The going chic . . .
what it takes to look great when
you move at a fast clip
around the world, across the
country, or just across the street

More dash for leather . . .
new pursuits for the special luxe
of leather, a fashion idea
launched in Vogue last winter

"How to Get to the Top
of the Creative Tree"—an
autobiographical
exploration of what it takes
to be an "écossais sauvage on
Madison Avenue"—by David Ogilvy



Here is a jar of Chantilly perfume.

A jar of Chantilly?

Unheard of? Chantilly perfume in a jar? It's different. It's a lovely new idea. This is Chantilly Skin Perfume. Perfume locked in a silky cream. Released by your warm hand smoothing. Caressing the air about you from dawn to dawn and then some. Its lasting secret? No alcohol to evaporate away its lovely fragrance.

You'll feel pretty wrapped in Chantilly.

Chantilly
SKIN PERFUME

HOUBIGANT PARIS • NEW YORK

one-half ounce • five dollars plus tax • compounded in U.S.



that fine Italian hand in **Fouke-dyed Black Alaska Fur Seal**

David

50 WEST 57 STREET, NEW YORK

NEW HAIR COLOR *instantly!*

RINSES IN ■ SHAMPOOS OUT

Want to blend gray beautifully to your natural hair color —
or tone the gray to exquisite platinum, silver, steel?
Want to give your newly bleached hair a petal-soft blonde tone?
■ Then discover Fanci-full: ask your hairdresser
why she prefers this fabulous hair color make-up!
Needs only a minute to apply; no timing;
no after-rinse; and it shampoos out whenever you wish.
Ready-for-use (nothing to add or mix) in self-applicator bottle.
Fanci-full gives your hair lovely new color — instantly.



ROUX *fanci-full* RINSE

NATURAL COLORS FOR GRAY HAIR —
TONING COLORS FOR BLEACHED HAIR



Kayser puts a beautiful new complexion on lingerie. Confidentially, it may be the first time the blues made you happy. Start with the $8.95 slip and build an entire blue mood for your lingerie wardrobe. And if you like the idea of blue, we have more colors that could start you thinking in other directions. The slip in sizes 32 to 42 average, 32 to 38 short, 34 to 42 tall. And there's more to go along with it.



Lycra® spandex in bra and girdle. Bra with nylon lace cups supported with Pellon. 32 to 36A, 32 to 38 B, C. $3.95. Power net girdle, with nylon lace front panel. Sizes S, M, L. $6.95. KAYSER®

ANOTHER FINE PRODUCT OF KR, KAYSER-ROTH, 425 FIFTH AVE., N.Y. 16.

CORRIDORS OF SCENT



A fragrance of flowers which has perfumed Paris for decades, Lubin's "Nuit de Longchamp"—a scent celebrated in the luxe flanelles—is now ready to be whiffled through all the corridors of the house. *Above,* perfumed satin lingerie case; sachet spray for linens; perfumed paper for bureau drawers, shelves, gift wrapping; two sachets in a satin sack which fits into a tiny hat box; the swatch of toile de Jouy, far left, Lubin's white-and-navy-black theme for "Nuit de Longchamp." *Below,* scented dusting powder with a ribboned puff; perfumed bath soap; an opaque, fluted covering for sachet spray.

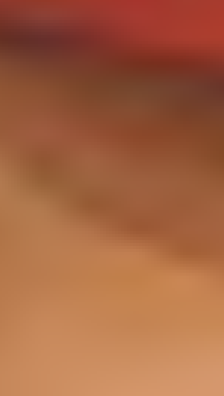


CHARLES FITZPATRICK

More on page 225

LET IT FLAME UPON YOUR LIPS TO SET YOUR WORLD ON FIRE

BURNING EMBER by REXALL



Here's the blazing bonfire red you almost, *almost* dare not wear! The hot red of sudden surprise . . . of delicious excitement! A reckless red, born to be worn and then to bewitch! Extraordinary, incendiary Burning Ember! Don't put it out . . . put it on! And see what happens! Only the cosmeticians in Rexall stores can show you Burning Ember!

Rexall's naturally moisturizing Morning Mist Lipstick in the lifetime elegance of its Golden Guardian case, $1.25, refills $.75 *Prices plus tax*

YOUR Rexall STORE



Wool is full of surprises

Science gives nature a nudge and pure wool blankets are machine-washable and machine-dryable. Wool blankets washed and dried and back to bed in less than an hour. Soft as their very first night. Beautiful beyond any blankets ever invented. Tuck yourself in fashion tonight. Sleep under the radiance of the new Woolstar. Sleep deep in the freshness of Heathertones. Blanket all your beds in beautiful pure wool blankets by Pearce.

$13.98 to $17.98 at Bloomingdale's, New York and all stores; The Emporium, Northern California; Jordan Marsh Company, Boston; Hecht Co., Washington, D.C.; John Wanamaker, Philadelphia and all stores. The Wool Bureau, Inc., 360 Lexington Avenue, New York 17, New York.

PEARCE



The others are not J&B



You'll find something quite remarkable about J & B Rare Scotch Whisky, a certain quality that sets it apart. J & B Rare is a product of the two-centuries-old house of Justerini & Brooks whose patrons have included, along with the immortal Charles Dickens, many of history's great. For flavour unsurpassed, try J & B Rare yourself.

J&B rare scotch whisky

PENNIES MORE IN COST...WORLDS APART IN QUALITY

"WORLD'S FINEST" 86 PROOF • THE PADDINGTON CORPORATION, NEW YORK 20

NON-CLICHE GREENERY

Four recipes to make a habit a surprise

If there is a single cooking *idée fixe* shared by all American women from Brownie Scouts on, it is the notion that a meal is not entirely a meal unless it includes Something Green. On the principle that the-tossed-green-salad-as-the-Something-Green has become rather a cliché, Vogue asked around for recipes that might lead to Something both Green and surprising. Here are four, all from George Bradshaw, whose *Cook Until Done* —a funny, helpful recipe book written with Ruth Norman—has been selling healthily all year.

CUCUMBERS IN ASPIC

2 medium cucumbers, peeled and sliced thin

1 medium onion, sliced thin

Olive oil, vinegar, salt, and pepper

2 cups chicken broth

2 envelopes plain gelatin

Marinate the onions and cucumbers in a cup of oil and vinegar—4 parts oil, 1 part vinegar —and salt and pepper for a couple of hours in the icebox.

Dissolve 2 envelopes of gelatin in ½ cup of chicken broth. Heat another 1½ cups of the broth and melt the gelatin mixture in it. Cool.

Dump the cucumbers and onions into a ring mould—minus ½ the marinade. Pour the broth mixture over it and let it set in the icebox—2 or 3 hours.

Unmould it on a square platter and decorate it with small inside leaves of lettuce.

Serve the remainder of the marinade separately.

ARTICHOKE BOTTOMS WITH PEAS

2 cans artichoke bottoms

Chicken broth

2 cups tiny peas

½ cup Béchamel sauce

Buy a couple of cans of artichoke bottoms, open them and wash the bottoms in several changes of cold water. Now poach them in enough chicken broth to cover for 5 or 6 minutes. Remove them carefully—they are delicate now and can break—to an ovenproof dish.

Cook a couple of cups of fresh tiny peas until they are done. Drain them and combine them with ½ cup of well-seasoned Béchamel sauce. Now heap a tablespoon of the peas on to each of the artichoke bottoms. Pour 3 or 4 tablespoons of the broth in which you have cooked the bottoms into the ovenproof dish, place this in the oven for a few minutes until hot.

BOILED CUCUMBERS

3 cucumbers

Butter

Herbs

Buy 3 cucumbers, peel them, cut off the ends, and cut into ½-inch slices.

Put these in a saucepan, salt them, and pour boiling water over them just to cover. Cook for 6 minutes.

Drain them, put into a warm serving bowl and top with a lump of herbed butter. If you have no herbs, use lots of lemon juice.

PURÉE OF PEAS

2 boxes of frozen peas

Butter, salt

You can cook this early and reheat at the last moment.

Cook the frozen peas—get the tiny ones if you can.

When they are finished, spoon them a few at a time into a large strainer and then, with a pestle or, lacking that, a spoon, press the peas through the strainer. Discard the skin. When you have finished this boring job, place the resultant purée in a double boiler, add a nice lump of butter and salt and then, as the purée is heating, beat and beat until you have a glossy mass. It should look like the best whipped potatoes only green.



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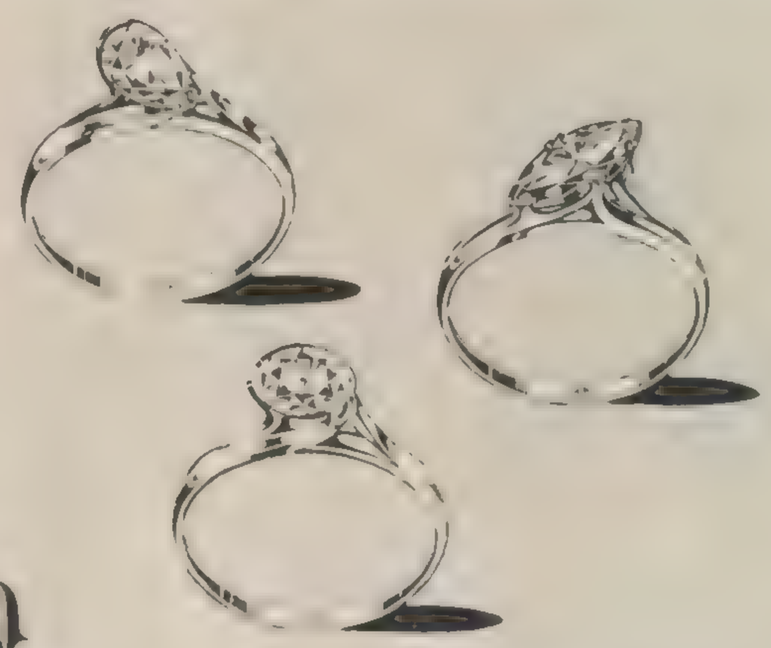
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VOGUE'S EYE VIEW: THE NEW FASHION PULL THAT'S FUR

Feeling runs high when it touches fashion—that's part of the pleasure. And this year what's flying is fur. For the woman who has always felt a sauvage passion for everything from tiger rugs to sable skins, there's one quick move that fills this year's bill: have more. But for the woman who may have churlishly stayed aloof from fur . . . "Is it for me?" . . . "I'm small; it's big." . . . "I'd rather have more tweeds." . . . for *all* those women, the word is: get with it; this year's fashion means fur. It's in the picture along with boots, wiglets, fake eyelashes, and white-for-winter. *Opposite:* A new mink pull with a luxe touch of harlequin—white zigzagged by stripes of the darkest ranch mink. Marvellous with a long dinner skirt or pants. This by and at Reiss & Fabrizio, of "Jasmine." Emba natural white mink and natural ranch mink. Coiffure by Michael Patrick of the House of Revlon. More on the fashion for fur, page 161.

HORST

ON THESE PAGES, THE TAILOR'S SIGNATURE: TEN NEW NORELLS—NOTHING SHORT OF SUPERB

The great Norell

Norman Norell loves the look of a small, proud head on a tall slender throat . . . of a long narrow back, and the subtle way it curves in when the pelvic bone is thrust ever-so-slightly forward. Loves it, and makes it happen—in every dress, in every suit jacket, in every cape, in every coat. It is simply there in the supreme Norell tailoring—in the rolled, double-thick collars, cut on the bias and laid so very low at the nape of the neck; in the waistlines and hems, always a jot longer at the back. . . . It is there in the way he balances the fit of his clothes—the hard way, vertically—from a point on the shoulder to the hem. A point? Norell has it exactly: two lateral inches out on the trapezius, that strong slope of muscle between neck and shoulder. (Norell's may be the only dummy-mannequins with cotton-wadding trapeziuses—not to say pectoral muscles and shoulder blades.) . . . It is there—most extraordinarily—in the oval-seamed coat on page 138. With this, Norell has achieved a dream: to show, in a straight-falling weighty cloth coat, the supple, fluid lines of a woman's body, moving or still. It was, he has said, "absolute hell to make work" . . . under the seams, the fabric, so sleek to the eye now, was shirred in a richness of ripples, then—once, twice, a hundred times—shrunk smooth with an old-fashioned flat iron bundled up tenderly in damp linen towels. Norell's comment: "If you plan to accommodate the human body, you can't miss." He hasn't: one sees, beneath the two high-curved seams, a natural rise of bosom, the grace of the muscles in back. And sees it all, miraculously, without a superfluous seam, without a glimmer of tightness, and without a single dart around the bosom ("home-madey looking, graceless things . . . an easy way out"). There are no easy ways out for Norell: the matte-bone buttons that fasten this coat were sent off to Paris, with a swatch of the chamois-coloured tweed, to be matched and glazed and baked by hand. Were hustled back to Paris—not once, four times. A touch too much sheen to the glaze, a shade off in the colour. They are, now, exactly the right tone of chamois, have precisely the right degree of matte-ness. His cut-stone jeweller buttons are made by a "little button-man down the street," pasted together with a specially formulated glue. No other formula works just this well. Norell knows: he's tried dozens. He also toyed with the idea of a prong-setting for the stones. Not quite good enough: the buttons moved with a certain unease through the buttonholes—that even the smallest detail move as smoothly as sand in the backwash of a wave is part of the Norell charisma. Worse: the pronged stones might possibly damage the fabric, a risk that would be madness. Norell's fabrics are, in a word, magnificent—his crêpes, his lacquer-red jerseys, at once fluent and heavy, like liquid gold . . . the crew-cut pink woollens, all pluck and clarity . . . the royal-purple tweeds so thick their colour seems to come from somewhere deep in the material and rise to the surface, as strong and as soft as the gem-light in a Memling triptych . . . pale, soft-backed green-almond whipcords of such weight and firmness, they might almost be expected to stand on their own, without benefit of hanger or human body. (Certainly without tricksy inner stiffening. Norell is utterly contemptuous of such devices; he uses a minimum of canvas, and that of the softest, most pliable linen; will occasionally add a bit of cotton wadding if a collar—say of wool jersey—lacks a natural roll.) One looks at these colours, these cloths, and senses that they would be beautiful to the touch. Norell touches and *knows* they will be beautiful to wear: "I close my eyes, squash a piece of coating around in my hand, feel its heft, solidness . . . Gutsy . . . How I hate novelties—God!—they're like old moulting monkeys. Good fabric has good weight. It has a *reason*." On these pages, this year's reasons, all photographed on Norell's own mannequins.

BERT STERN

"Hardest thing in the world, to balance a cape properly." Norell does: puts tiny darts under the collar to round the shoulder, straightens the hang with long raglan-arched seams, turns it out over pants—the be-all, end-all travelling costume. Of cocoa-brown cavalry twill. At Bonwit Teller; Nan Duskin; Dayton's; I. Magnin. De Busschère shoes: Belgian Shoes.

Norell

Left, going view—always a great view at Norell—of the three-fourths cape from a page ago. Note how the collar hauls back on the neck—nothing makes a throat look longer.

Above left. Norell's other fine measure of cape—to the hip-bone this time, bias-strapped under the collar, hung straight over a sleeved, belted dress of russet wool jersey and tweed --russet, natural, a mix of greys. At Bergdorf Goodman; Nan Duskin; Hudson's; L. S. Ayres.

Right, this is the blouse one saw under every jacket, every cape: wool jersey, cut in sections, seamed to the body, often double-breasted, and tied like a hunting stock—really a Norell dress in miniature. Which is to say: perfect. This, navy, belongs to the suit, right.

BERT STERN

Right, newest N[illegible] suit-collar: notched, rounded, wide-spread on lacquer-red tweed, with buttons like hammered-gold disks. Lord & Taylor; Rich's; Woolf Brothers; Neiman-Marcus. Clothes, these two pages: I. Magnin.

Norell's cropped overcoat for evening, above and far right, in a firm, crew-cut brilliant-pink wool, with cut-stone jeweller-buttons, and everywhere the stamp of supreme tailoring—the roll of the collar, double-thick, bias cut, laid on low at the neck; the lovely, very womanly, slope from shoulder to neck; the lengthening set of the back, infinitesimally lower than the front. Lord & Taylor; Hutzler's; Rich's; Frost Bros. In the centre, a stretched out version of the same coat, flounced. Bonwit Teller; Julius Garfinckel; Dayton's. Below, coming, going, buttoned and un—and looking marvellous any which way—Norell's oval-seamed coat. The matte-bone buttons were glazed, by hand, in France ("I thought we'd *never* get it right."); the pockets were cut, laid in, on the bias ("God, the time!"), and the construction ("I've been working on it for years.") manages, without a superfluous seam, what is most difficult in a coat—to show the grace of a woman's back in motion, a natural rise of bosom at the front. Left, in chamois-coloured tweed, at Lord & Taylor; Hudson; Frost Bros. At right, single-breasted version in purple tweed; Bonwit Teller; Rich's; Montaldo's.



Left, one of Norell's famously beautiful exit lines—half-bias back, slightly trained—in a "bathrobe" of smoky-pink mohair, closely woven on an organza base, cuffed in Russian sable. Bergdorf Goodman; Nan Duskin: Hudson's. Centre, dinner dress and jacket in clipped white alpaca, with taupe-brown wool jersey top and revers. The jacket, fastened with crocheted buttons, slightly raised in front over one of those Norell miracles: a skirt full of gathers—perfectly straight. At Evelyn Byrnes and Dayton's. At right, signature Norell: tank-top dress and notched-collar jacket in heavy, straight-falling lacquer-red wool jersey; jeweller buttons of cut green stones. Very strictly tailored, very Norell. Bergdorf Goodman; Nan Duskin: Rich's. Evins shoes. Clothes, these pages: I. Magnin.

BERT STERN

THE SIZE OF BEAUTY

BEAUTY BULLETIN

What has size to do with beauty now? Only everything. It measures impact. And impact is force—communicated.

This is the era of the generous gesture in beauty; the era of emphasis, of stronger contrast, greater variety. The eye is bigger, deeper, pitched into exaggerated shadow, rimmed with a thickened fringe of eyelash. The mouth is stronger, glossed for heightened fullness. There's more colour under the skin. The head has heroic design—strong hair forced to the peak of health, made to swing heavily toward the face by day, carry a crownload of charm at night. The neck is longer; hand firmer; body handsomer; bosom rounder. At last, at last, the narrow confines of that tight-lipped end-all achievement, good grooming, are behind us, and American women have struck out beyond this, borrowing as they go ideas from beauties everywhere. Everything's on a bigger scale: health, strength, enjoyment—*and* the margin by which a woman can miss the whole point of beauty impact.

Which is: without contrast, there's no real impact. Without quiet, there's no storm. Without brilliance, there's no fascinating pallor, and vice versa. Who has the impact now is the woman who understands this; the woman who brings to the presentation of herself some quality of interesting solemnity, some calm. Not understanding this is the Achilles heel of with-it-ness.

Impact in person: Sophia Loren. "In real life she has little in common with the fiery, hip-swinging Neapolitan peasant girl she often plays on the screen . . . one notices her elegance . . . wistfulness . . . mystery, hinting at tragedy." From Francis Wyndham's interview with Sophia Loren (page 172, this issue), come these observations on the woman who is, for many people, the most beautiful woman in the world. The photograph at right, taken on the set of *The Fall of the Roman Empire*. The pendant earrings worn here by Miss Loren were designed in Italy by Bulgari.



LEOMERJNO-BODI



BEAUTY BULLETIN

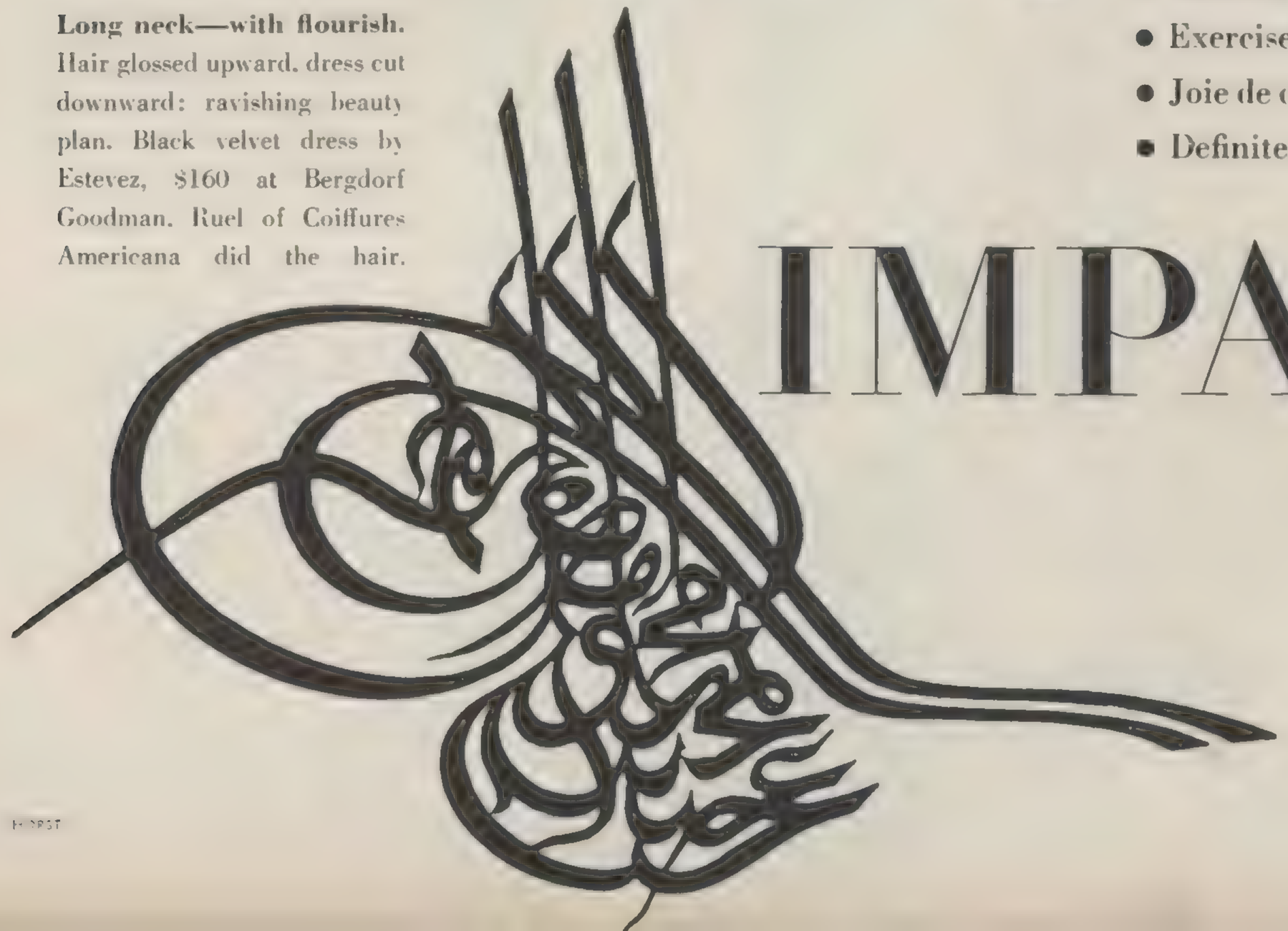


The lion thwacking his sabre at left stands for who else but Hairdresser: still king of the fashion forest, and no challengers in sight. . . . The list struck in metal at right represents the new beauty likes of Vogue's editors, most of which (the likes, that is) could be called Trends. . . . The flourish below is the signature of a Turkish sultan; it's personal style, symbolized; and what it's doing here is standing in for Impact. . . .Without further explanation from us (you get the idea, we're sure), these are three things to keep in mind when you think of your looks this autumn. Like fashion, beauty sorts out continually, building its own list of what's now démodé, moving on toward new effects to be tried on for size by any woman who responds to change. . . .

The new length of neck grows out of a dress with a beautiful back, and—from a nape no longer covered. The neck is lengthened by hair worn up or by hair cut shorter at back than at front. (Scissors are in; razor-cutting is out; barber techniques are back—more about these when we come to hair, in a minute.) The neck-improving exercise we've had the most luck with goes as follows: Clasp hands, interlock fingers, press knuckles under the chinbone; then force head back slowly, strongly, resisting with chin; release. Do this about six times. (The head floats up; the neck grows visibly.) As for creams for neck and back: we like action. By action, we mean deep cleansers, strong stimulants, since skin here tends to resist milder treatment. We don't believe in heavy make-up for the neck—ever. If make-up for the face has caught the skin-tone properly, very little make-up carry-over is needed for the throat. In choosing a foundation shade, a checkpoint for true skin tone is the jowl. . . .

The new head-size for hair varies, but it's invariably egg-shaped at the crown now. This goes for day or night, hair up or down. The egg is smooth, not frothy, and while it's all very well to say this takes no back-combing, the fact is, it often does. It also takes some permanent-waving, most hairdressers find, though the permanent may be different from any (Continued on the following page)

Long neck—with flourish. Hair glossed upward, dress cut downward: ravishing beauty plan. Black velvet dress by Estevez, $160 at Bergdorf Goodman. Ruel of Coiffures Americana did the hair.



WHAT HAS IMPACT NOW...

- Hair cut to swing by day
- Hair combed to bare the neck by night
- Hair with egg-shaped height at crown, day or night
- Paler, thinner eyebrows
- Eyelashes extended by fakery
- Eyes pitched into grey-brown shadow
- Colour rising in the skin
- Stronger lipsticks, lip glosses, lip glazes
- Clean skin treated to soap
- Conditioned hair, all gleam
- Strong hands with practical fingernails
- Hairpieces, wigs, wiglets
- Firm young arms
- Narrow knees
- Long neck
- Rounder bosom
- Exercised look
- Joie de diet
- Definite perfuming

IMPACT



BEAUTY BULLETIN



Eyes with magnitude are part of the whole Drôle d'Idée look. Here. unfakey fake lashes by Lilly Daché.

(Continued from preceding page) you've had before. It may be a partial permanent (crown and nape only); or it may be much softer (bigger rollers, milder juice). But it's in there, fighting lankness. About haircutting: some one dozen lions with skill, fashion reflexes, and a knowledge of barbering techniques have put the Drôle d'Idée haircut over internationally. What it takes is: hair grown to an even length all around, then cut off shorter at back than at front. Bangs are cut in if you like (and of the Drôle d'Idée takers, about forty percent *do* like), but the big thing is the side-swing toward the face. Arranged by two long pieces of hair weighted to lope silkily, the side curls are set with Scotch Tape fixed against the cheekbones for the normal hair-setting time. . . . The principle of clear or misty stick-on tape could mark the beginning of a new kind of invisible curler, and possibly the end of that miserable business, known to some women and many teenagers, of going to one's night's rest looking like a page out of Popular Mechanics. . . .

The big idea of hair at night is measured this way: is it glorious enough; is it non-day? Wigs are a part of the present coquetry. Pin on bangs or Bacchanalian curls. Set curls atop straight hair and bangs. Load the crown with twirls of wiggery. With hair up or down, see the charm of a trail of willowed ostrich wafting along. . . .

Wigs on a new scale. At the very moment when, in the normal scheme of things, daytime wig-wearing might have appeared headed for yesterday, out came a new pro-wig wing: Paris. Wigs worked like mad at the recent Collections. Document: the photograph at left, duplicating a scene at St. Laurent. where—ready for each mannequin to pop on for the showing of specified costumes—there stood a bald-pated wig with its own Nottingham porkpie. (After every showing, each wig was rebrushed.) Wig or real, whatever the hair's credentials (Continued on the next page)

Backstage at St. Laurent—where the wig is big, bald-pated wigs, made especially for the hats they're worn with, stand ready for the mannequins to pop on their heads. Duplicates of all wigs and hats: I Magnin. The wigs alone, at Neiman-Marcus. Hats without wiggery, Bergdorf Goodman.



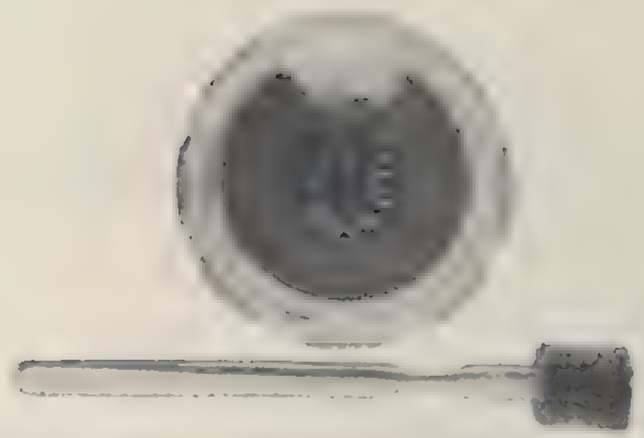
Huge success: Drôle d'Idée.
Proof that this haircut has taken: it's even ready as a wig now.
This, by Alexandre. At Neiman-Marcus.

Invisible curlers by the yard.
Scotch Tape or the cloudy Scotch Mending Tape is what it takes to set the kind of cut above.



PENN

BEAUTY BULLETIN



Eyelashes upwards and onwards. There are wand mascaras with built-in fluff to lengthen lashes. There are plain mascaras with separately-applicable fluff. Now Revlon has blocked every exit with the combination above and right: a fluff-brush, fluff; lash-extending mascara.



Narrower knees, more glorious legs have more impact than ever. The leotards of Paris are one reason why. Knee exercises: discussed at right. Legs at left, meanwhile, wear help: Supp-Hose Sheerest stockings by Mojud, of Lycra and nylon: Bloomingdale's; Hutzler's. Shoes: Margaret Jerrold. Lord & Taylor; Neiman-Marcus.

HORST



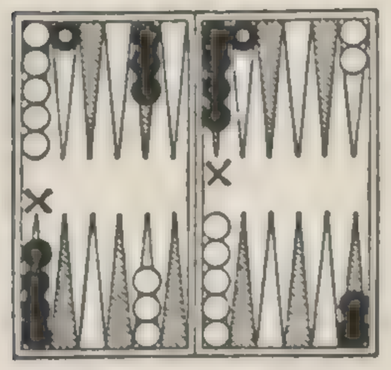
Lipstick with more power, more electricity. The look is strong, no matter how pale; glossy, even if nearly nude....

(Continued from preceding page) there is now such a passion for the look of gloss and quality that brilliantines in spray form are on the move again, and conditioners with health messages are on.... **The great soap storm.** Listen to the label of a soap that's selling like advance tickets to "Here's Love": "Without changing even one of your present cosmetics, without altering your usual beauty routine, you can now look more beautiful than you ever dreamed...". And that's about the size of it. Besides the glycerine soaps, the rich sandalwoods, and soaps with moisturizer claims, some of the soaps being pursued suddenly are: soaps made of lettuce; cucumber: turtle-oil; violet-scented oatmeal; willow; whale-oil; sweet almond oil; and a soap "neutralized with milk from Swiss cows."... **Strong hands, strong fingernails.** Anouk Aimée's hand (below) says everything we mean. Clean, strong, interesting. And strengthening fingernails everywhere now are those special treatments based on formaldehyde.... **Narrower knees, the big cry.** They're hard to get, hard to keep, and—at the rate the leotard look is moving—hard to live without. Best active exercise for them is skiing. Best at-home exercise is The Squat. Rise on toes; stay on toes and squat down quickly. Rise. Do six of these terrors for a start; build to fifteen a day. Your knees will know you've been working for them but it'll be a month before your work shows. (Continued on the following page)

PENN



BEAUTY BULLETIN



Bolder moves in make-up. Work them out—but balance as you go. Stronger eyes, paler eyebrows. More colourful skin, less colour in eye make-up. . . .

The new size of make-up. Since make-up is a fashion you put on your face, it's subject to the same laws that govern fashion—it can't burn steadfastly on while all else changes and not appear étrange. To look current, a make-up should fit in the same sense that fashion should fit; in a way that's recognized as the currently fashionable way a thing should hit the eye. Right now, in beauty, that means: thinner through the eyebrow. Thicker through the eyelash. Deeper in the fold above the eye (brown shadow put not over the entire lid, but begun in the fold and blended up and out). Wider between eye and eyebrow (white eyeshadow or white liner blended under the eyebrow makes this alteration). And—fitted against the skin, from hairline to throat, something so much newer than the fainting-failing pallor we've been seeing for so long that we now consider this a fashion-dividing line: real or real-looking colour. This takes in a lot of territory. It covers health—there's no getting around it—and therefore includes food, rest, oxygen, exercise. It also covers more cosmetic territory than almost any single slice of beauty we could name, taking in skin-cleanliness, skin conditioners, and make-up.

Stronger colour under the skin comes from clean skin well stimulated. Exercise, angle-boards, yoga all help—and addiction to one or more is wildly important. Fresheners after cleanser are basic, too; are to creamy cleansers what rinsing is to soap. Stronger colour can be pushed into the face temporarily by way of masques and stimulating creams and lotions. Some of the masques (or "blood donors" as the pushier ones are called in the beauty trade) will put a strain on the sensitive skin that's not guarded first by a coat of moisturizer or dry-skin cream; some are mild; some of the mild ones have recently been attuned to the idea of all-day wearing under make-up. Meanwhile, the make-up way to the look of stronger colour under the skin is the blusher that came on the scene less than a year ago, but is, we're told, not absolutely understood by the women who table-hop at cosmetic counters of the shops. The blusher operates on a far wider scale than rouge; is, in fact, close to being a make-up foundation in its actual formulation. Three from a new series of blushers appear at right and their shading demonstrates the point: not dense red, but pinked-up reds, coral-tinged red, coppery reds. These and any other form of blusher—cake, cream, or liquid—go over the entire face before and after the make-up foundation's applied. And the funny thing is the blusher, which puts a face into the go-ahead group, takes much less make-up time and skill to put on than the pallor that's hours in the making and—to our eyes now—light years behind what has Impact.



Make-up with the impact of health. This looks new because it looks glorious: health raised to a new power by rouged-up make-up; hair charmed up for the evening with a Bacchanalian curl, bangs; dress glazed with bugle beads. Pastel Tint foundation-blended rouge (out of the tubes on this page), by Max Factor. Hair, Kenneth. Dress by Ben Reig at Bonwit Teller; Julius Garfinckel; L. S. Ayres; I. Magnin. The clipped bracelet by Miriam Haskell.

BERT STERN





THE CHAMPAGNE DIET

Any diet that cuts calories for a while is a good diet. Any diet you don't have to fight to stay on is a good diet—plus. What we're all for, therefore, is a calorie-cutting régime that offers a little joie de diet as well. Which is how we got to champagne. Classic light strengthener of convalescents, respected digestif of victims of mal de mer, champagne has long had its certificate to practise medicine—and its other credentials hardly need a plug from us. In Vogue's new Champagne Diet, you diet for seven days, but with every meal during those seven days, breakfast included, goes a glass of champagne. How well the diet works we're quite able to say: a young mother of three still-underfoot children went on the diet for us under what we consider fairly trying conditions—-indoors much of the day with food at every hand. First week on the diet she lost three pounds but gained a friend—namely, a diet so satisfying and unhorror-making she went back to it in another week's time, losing four pounds this time around. Here then, meal by meal, day by day, is the Champagne Diet. Please note all servings are half-cupfuls unless indicated. Salads are without dressing but a dash of lemon juice or vinegar has been okayed. Servings of meat should be lean. Bread or toast, butterless. As for champagne: a champagne-glassful is the amount.

CHAMPAGNE goes with every meal. *Monday breakfast*, scant half-cup orange juice. One egg, scrambled in a double boiler. One slice whole wheat toast. One glass of champagne. *Monday lunch*, mixed green salad. Slice of cold salmon. Bran muffin. Half cantaloupe. Champagne. *Monday dinner*, fillet of beef—four-ounce serving, broiled. Cooked carrots. Celery sticks. Two-thirds cupful fresh strawberries. Champagne. . . . *Tuesday breakfast*, half grapefruit. One egg, poached. One small cinnamon bun. One glass of champagne. *Tuesday lunch*, one-third cupful fruit cocktail. Three-quarters cupful crabmeat on a lettuce leaf. Small French roll. Glass of champagne. *Tuesday dinner*, half pear with cottage cheese. Two medium slices roast tenderloin of beef. Cooked asparagus. Carrot sticks. Champagne. . . . *Wednesday breakfast*, one half cupful of apple juice. One soft-boiled egg. One slice whole wheat toast. One glass of champagne. *Wednesday lunch*, sliced tomato and cucumber salad. One slice of breast of turkey. Whole wheat muffin. Small bunch of grapes. Glass of champagne. *Wednesday dinner*, one slice baked ham. Mixed green salad. Baking powder biscuit. One slice of pineapple (no juice if tinned). One glass of champagne. . . . *Thursday breakfast*, scant half cupful of orange juice. Three slices lean bacon. One poached egg. One slice whole wheat toast. Glass of champagne. *Thursday lunch*, ground beef pattie. Asparagus tips on lettuce. One slice whole wheat bread. One fresh peach. Champagne. *Thursday dinner*, two rib lamb chops. Lime gelatine salad. Green peas. Bran muffin. Three apricot halves. Champagne. . . .

CHAMPAGNE continues to flow: *Friday breakfast*, half-cupful tomato juice. One egg sautéed in half teaspoonful butter. One slice whole wheat toast. Champagne. *Friday lunch*, cup of consomme. Small salmon steak. Cole slaw. Half small squash, boiled. One small slice French bread. Champagne. *Friday dinner*, half of broiled chicken. Carrot and celery sticks; radishes. String beans. Two whole wheat crackers. Pear half. Champagne. . . . *Saturday breakfast*, grapefruit slices. One poached egg on whole wheat toast. One glass of champagne. *Saturday lunch*, two-thirds cupful cooked mushrooms served on one cupful of steamed rice. One sliced tomato on lettuce leaf. Blueberries. Glass of champagne. *Saturday dinner*, four small slices of roast leg of lamb. Mixed green salad. Spinach. Orange sherbet. Champagne. . . . *Sunday breakfast*, half cupful orange juice. One egg scrambled in double boiler. One slice whole wheat toast. One glass champagne. *Sunday lunch*, breast of chicken, two small slices. Two tablespoonsful cottage cheese with chopped celery. Brussels sprouts. One slice whole wheat toast. Fresh blackberries. Champagne. *Sunday dinner*, broiled lobster, one cupful. Two tablespoonsful cottage cheese served with sliced beets on a lettuce leaf. One small slice French bread. Raspberries. Glass of champagne.

DIAMONDS TO THE LIFE: *Sweep away the snow, and find fraises des bois; swivel the champagne tap, and great diamonds flow, perfect and pear-shaped, into your hands—as a way of life, this may not quite hold water, but we like the idea. And the diamonds could scarcely be truer; these three extraordinary stones tip hyper-sensitive jewel scales at 56 . . . 62.05 . . . 59.46. Carats is the nourishing measure we have in mind here; and Harry Winston is the source of the diamonds.*

PENN

WHAT ARE YOU DOING IN MY DREAMS?

A story by Dawn Powell

The best time to run away is September. When you run away in July the good people are off someplace else. Their daughters or wives are on guard, and one of them will be blocking the front door, arms folded, yelling at you, "Where do you think you're going, missy, with that suitcase? If you think you're going to throw your clothes around my house you got another think coming." What you have to do is to walk right on down the street, keeping your eyes straight ahead, pretending you're on your way someplace a lot better.

And that's the way it turns out, too; wherever you land is sure to be better than the place you left.

I found that out the first time I ran away. I was four and the running away wasn't my own idea at all. My sister and her girl friend, who were nearly six, found a stack of old coloured circus handbills in the woodshed and they dressed me up in them over my pantywaist. Then they led me to the middle of the road and said, "Here's a comb for you to play 'Yankee Doodle' on. Go ahead, now, and be a parade."

I was scared stiff but at the same time proud at being given this assignment. I started marching, playing "Yankee Doodle" on the comb big as you please. They followed me until I turned down a forbidden corner and then it was their turn to get scared. I could hear them running back home shouting to my mother that I was running away again but I couldn't turn back now. I went on marching one-two-one-two down the centre of the dusty, unknown road till I came to a tiny gingerbread house set on a steep grassy bank. My legs were wobbling but I marched up the stairs, stopping at the landing to mark time one-two-one-two in case anyone was watching. A lacy white trellis decorated the front porch and there I stopped in my tracks, for hanging from the ceiling was a shining bird cage with a beautiful golden bird in it, a real bird, singing. I could not take my eyes from it, but sank down on the stoop, my skirt of billposters crackling under me, filled with such rapture as I had never known. When the lady came out and spoke to me I burst into fierce sobs, not because she laughed at my paper dress or because she was taking me home to a certain spanking, but because I wanted to stay with the golden bird the rest of my life.

I had my own good reason for running away the next time, when I was eleven. We were on a farm with a new stepmother who didn't know what to do with us so she put us outdoors after breakfast and locked all the doors. But we couldn't go in the barn because she said it would bother the horses. We couldn't play in the orchard because we'd spoil the fruit. We couldn't go for a walk because we'd wear out our shoes. We couldn't sing our songs because the racket would keep the hens from laying. We couldn't read our old schoolbooks because we'd dirty them. However, unknown to her, we had discovered a pile of brown ledgers and coloured pencils in a burned old cabin in the fields. My sister drew pictures and I wrote poems and stories. I must have knocked off a hundred poems and a dozen historical novels all romantically involving brave Colonial maidens and rich, titled Redcoats. Since our creative labours made no noise, we were happily undiscovered for a good fortnight.

Then one day the ledgers vanished from their hiding place under the kitchen porch.

"No use looking," our stepmother called out from the other side of the locked screen door. "I burned all that trash you were writing."

So I ran away. I didn't give her the money I made picking berries that week but used the whole ninety cents travelling to a startled aunt's house in the next county.

"But just what in the world did she do to you?" they all kept asking me. "Did she beat you?"

"She called my notebooks trash," I had to keep telling them over and over.

A person almost loses their patience trying to get some simple little thing through a grown-up's head.

My aunt's house was a fine place with a piano instead of a golden bird. I learned to play *Très Moutarde* and decided that the next place I ran away to would be New York City, but it was eight years more before I made it. Even then it was by way of a farm that had paid my railroad fare and given me board in exchange for "farmeretting." There's something about farm (Continued on page 212)

WHITE MINK—NOW IT'S A DRESS *It's a white white fashion year, and for the woman who has always found a fall of white as stimulating to her looks as the possibility of a great romance, the white mink dress is It. Mild in-curves speed into a skirt that widens at the hem; white satin tie; zipped closing at the front. This by Jean Louis for Alixandre, of "Jasmine," Emba natural white mink. At Bonwit Teller; Nan Duskin; I. Magnin. Earrings by Van Cleef & Arpels—platinum and diamond with switchable ruby and sapphire drops. New lipstick for white: Boutique Red by Helena Rubinstein. Van Raalte gloves.*

PENN



PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The one-two shuffle of West Germany's cabinet switching from Adenauer to Erhard. . . . Albert Finney in John Osborne's play, *Luther;* in this hard part of a Martin Luther as beset by the turmoil of his bowels as of his spirit, Finney's personal pull adds unwritten heroism. . . . The twelve-year-olds' new expletive to cork parents, an expiring nasal "Duuuuh." . . . *Seconds,* the new novel in which David Ely explains with cool, detailed inevitability a preposterous organization which remakes bored, respectable people for a second chance in life.

PEOPLE ARE TALKING ABOUT . . . The World Series which some seasons has the spontaneity of an antitrust suit. . . . *Formidable,* the Aznavour record of Aznavour songs sung in gravelly Aznavour French: "form-i-dable." . . . The bounce of *Here's Love,* Meredith Willson's new musical, in which a mysterious force called talent has managed to make the lollipop story, *Miracle on 34th Street,* suitable for adults.

PEOPLE ARE TALKING ABOUT . . . The pull of the woman-children-lover plot, the tough fibre of commonplaces fretting the smooth prose by Rumer Godden in her new novel, *The Battle of the Villa Fiorita.* . . . In London, the new thing for acupuncture, the old Chinese treatment of pushing pins in people to cure almost everything. . . . The stringy, snappy comedian, Bill Cosby, who ruminates, in night places and on television, about subways, Noah, and Superman: "Supe turned her down, he preferred tall buildings."

PEOPLE ARE TALKING ABOUT . . . MEDARDO ROSSO, the great Impressionist Italian sculptor whose works, including this 1907 wax sculpture, "Ecce Puer," *above right,* are on exhibit for the first time in this country at New York's Museum of Modern Art. Although this revolutionary, bearded giant of a man lived from 1858 to 1928 always on the coattails of success, Apollinaire called him, after Rodin's death, "the greatest living sculptor." Violently anti-classicist, Rosso dismissed the beard of Michelangelo's Moses as "a mass of Neapolitan spaghetti." Margaret Scolari Barr, in her definitive study of Rosso published by the Museum, wrote: "He wanted to fuse his subjects with the air, the sun, the haze, the gaslight, and the colour in which they are steeped. . . . 'We are,' he said, 'nothing but a play of light.' "

PEOPLE ARE TALKING ABOUT . . . HENRI CARTIER-BRESSON, the crack French photographer whose new book, *Photographs,* includes this happy boy on a "Sunday morning errand, rue Mouffetard, Paris, 1958," *lower right.* Chosen with "a velvet hand, a hawk's eye," the forty-seven photographs in this book, collected from 1929 to 1961, represent the ultimate in self-editing. "My everyday work," said Cartier-Bresson, "is like keeping a diary—an almost daily record of images."

"THE BALLAD OF THE SAD CAFÉ," the play, due to open on Broadway at the end of this month, adapted by Edward Albee from Carson McCullers' superb short novel. *Opposite:* Three of the forces that sail into it and each other like thunderclouds over a hot prairie: Colleen Dewhurst, a tanned, strong actress who wears energy as if it were a cosmetic; Michael Dunn, *left,* at three foot, ten inches, a glib, cheerful man and a protean performer, and, *centre,* William Prince, who becomes a pivot for passions in "the blossoming of a strange love." Retelling the triangular love of powerful woman—hunchback—and violent man, Albee's triumph is that his script, from a book without dialogue, reads like pure McCullers. Between author, adaptor, actors, there has existed a magnificent cahoots; they believe in each other. Their challenge is to butter the audience with their confidence; as William Prince said, the day rehearsals started, "to get across something in this strange love that everyone can identify with."

BERT STERN



COLLECTION OF MR. AND MRS. HARRY L. WINSTON, BIRMINGHAM, MICHIGAN



HENRI CARTIER-BRESSON



BETTY PARSONS

DIARY OF AN ART DEALER

BY LAWRENCE ALLOWAY

What does an art dealer do, besides hang the paintings and sit behind a desk waiting for clients? That is, perhaps, all that most people see of a dealer's activities.

During one week in May, for instance, Betty Parsons attended on Monday the opening at The Museum of Modern Art of "Americans 1963," in which Ad Reinhardt, an artist from her gallery, and two artists formerly associated with the gallery, Richard Lindner and Chryssa, were exhibited. She talked with Dorothy Miller, director of the exhibition, and with some collectors. Tuesday, she returned to the Modern Museum (which has a graduated scale of openings of varying distinction), this time for the press preview. She recommended her exhibition of paintings by Paul Feeley to Dorothy Miller. That day she lunched with Rosalind Constable, from *Time-Life*, and dined with a client for whom she had arranged the sale of a De Kooning.

Wednesday she travelled, after a sandwich in the gallery, to New Haven with Pousette-Dart, one of her artists. She attended a dinner for a hundred people arranged by Yale University in connection with an exhibition of two collections—that of Richard Brown Baker and Susan Morse Hilles, a friend who had backed Section Eleven, a supplementary Parsons gallery, several years earlier. Betty sat on the right of Andrew Ritchie, Director of the Yale Art Gallery. The contacts by means of which paintings are sold and artists remembered arise from or are maintained by such a round, parade, or schedule.

To close in on Friday of that week might clarify the details of Mrs. Parsons' day. On arrival at the gallery, from her midtown apartment about eighteen blocks north and four east, she wrote to the Milwaukee Art Center, asking that institution to send a painting by Ellsworth Kelly, borrowed for an exhibition, to the San Francisco Museum of Art, for another exhibition. She wrote to the Walker Art Institute about the need to substitute one sculpture by Lyman Kipp for another in the São Paulo Bienal because of conflicting exhibitions. At this time a retrospective of the work of Richard Pousette-Dart was on view at the Whitney Museum of American Art. Betty telephoned Jack Gordon at the Museum to check on attendance. Then she telephoned such collectors as Mrs. Albert List and Ben Heller to remind them of the show, and for the same purpose, put in a call to Robert Hale in the American Department of the Metropolitan Museum of Art. Then more telephone calls, one to an architect about a sculpture and another to the sculptor about a possible architectural commission.

By now Mrs. Parsons decided she was going to be too busy to keep a lunch date with an artist downtown. She telephoned him and asked him to come to the gallery instead and show her his work, which he did. Katherine Kuh, the art critic (Continued on page 216)

BETTY PARSONS, a big name in art, is a small woman with grey-blond hair, grey-blue eyes, and nothing grey at all about her talent—that lovely talent for knowing talent even in its first faint, uncertain shimmer. When she opened her now celebrated gallery in 1946, she immediately invaded where the more cautious, the less intuitive feared to—the arena of American abstract art. In the somewhat Shaker-barn atmosphere of her white gallery, such artists as Jackson Pollock, Mark Rothko, Barnett Newman, Clyfford Still, Ad Reinhardt, Richard Pousette-Dart, Kenzo Okada, Walter Murch showed their maturing styles first. Meanwhile, Mrs. Parsons was maturing her own style. For she is an abstract painter herself, working either in the bedroom-studio of her New York apartment, in the living-room-studio of her Long Island country house, or during her travels. Mrs. Parsons' long alliance with contemporary painting and sculpture has been searchingly chronicled in *An American Gallery* by Lawrence Alloway, curator of the Guggenheim Museum. (This article is from that book, to be published by Grove Press.) That alliance has a new setting now, for an expanded Betty Parsons Gallery is just opening with another Parsons first: the first show ever given over entirely to Amlasche sculptures. These idols, vessels, animals (that is a bronze Amlasche deer on the right), shaped in Persia between 2500 and 400 B.C., were not discovered until excavations in 1960. With sometimes majestic, usually unexpected, always clean forms—totally fresh after thousands of years—Amlasche sculpture is one end of the long arc of art.

HENRI CARTIER-BRESSON

Sex, Education, and Perfume

"Men's noses are far more sensitive than women's," a distinguished perfumer told us recently, explaining the male gift for nasal perception as a vestigial remnant for those times (pre-Previews, Inc.) when danger signals were received by nose at the threshold of cave or cliff.

Although there's considerable disagreement about the male superiority of nose, we did turn up enough general agreement from the perfume *quartier* to suggest that our friend's view may have quite some validity. To quote some of his supporters: "Yes, men smell more sensitively than women: maybe because men are more primitive and objective." ... "It's true; this accounts for the fact that the creative geniuses known in the perfume industry as 'noses' are with few exceptions men." ... "Agree with him absolutely; doesn't that prove out when you consider how much perfume buying is done by men—and don't they *hope* women will wear the stuff?"

In any case, it's not because we're agitating for a war between the noses that we cite all this, but rather because if men are particularly appreciative of perfume, as supposed, the *not wearing* of perfume does seem either (a) rude ... or (b) sad ... or (c) forgetful. We incline toward the last as the real heart of the matter.

What is it that will finally bring American women—the most under-perfumed women in the world—around to remembering to wear perfume? Is it perfume's invisibility that accounts for this curious form of amnesia? Ought a special timer or alarm clock be devised to ring a perfume-reminder? Or should women train themselves with some special trick of mnemonics to associate a specific *visible* make-up gesture with the invisible need to perfume (for instance, when one lipsticks, should one automatically perfume ...)?

Our own recommendation for forming the perfume habit is this: have a bottle of good perfume in a size that's neither so small it's inhibiting, nor so large that it could go stale. Keep a supplementary supply in a handbag. (A good little empty roll-on container ready for filling is available in shops if your perfume doesn't come in a purse size.) Use colognes, aerosols, whatever for sweep, but always begin the day's perfuming with the real thing.

Back to men: our argument for considering their noses is not based on film-clips of seduction scenes. It's simply that perfumedness does seem considerate; does seem a *likable* way to be. In the matter of liking, however, we are eternally mad about Maurice Chevalier's cure-all advice to the world: "Fall in love ... fall in love ... fall in love *with somebody you like.*"

GREAT NEW PERFUME EXPERIENCE

Being celebrated at right, the arrival of a perfume that may have been a hundred and thirty-five years in the thinking out—that's how long its makers, the Guerlain family, have been established at the summit of great perfumery. The new scent, Chant d'Arômes, is in fact described by a member of the family this way: "If you had ridden out with us early in the morning in the Île de France where we hunt, you would know the scent we think Chant d'Arômes represents. It is the special odour coming out of moss in the morning dew, tangled with flowers." Not having made the morning ride, we see the fragrance this way: a rich, wide-open perfume, feminine, sophisticated, and immensely wearable.... The moss-green dress in the photograph has its reasons: Pauline Trigere designed it for the first appearance of Chant d'Arômes in the United States (it's the precise colour of the ribbon that wraps the perfume's pale pink package). Dress, day length, of Staron silk satin. This and perfume: Saks Fifth Avenue; Halle Bros.; Dayton's; Frederick & Nelson. Gold basket: Cartier. Roses: Helen Cole. Gloves, Lederer.



HORST





New fur bravura

Furs stand now—fresh from their triumphs in the Paris and American Collections—at the summit of fashion. So much so, that a whole new way of thinking about them—and their place in a wardrobe—may be needed. Point is, to think of furs in terms of fashion mainstays rather than lagniappe. To think in terms of cutting-back-on-something-else (pigeon's-blood rubies, possibly). Above all: to think of furs now, quite basically, as *clothes*—beautiful, supple, wearable clothes, the fur tailored as skillfully as cloth. (In Paris, Chombert's smooth cutting of raglan sleeves, in coats of mink and ponyskin, caused a sensation. And the Inverness cape—traditionally tweedy—now appears in fur: sealskin, black mink.) Now, furs are pullovers—of mink, of hair seal, of white Indian lamb—often sleeveless, fingertip-length. Furs are dresses—like the supple, silky pullover and skirt of black broadtail on page 163. Furs are tunics, of mink or ermine or white Mongolian lamb; little waistcoats, of jaguar or zebra or ponyskin, sometimes casually trimmed with knitted wool. Furs are linings: for fur coats, for fur capes, for toff-tailored, trenchy raincoats—one of the greatest, Dior's beige poplin raincoat with a button-in sable lining, sable collar. Furs are long sable pyjamas to wear around the house (presumably, an icy mediaeval great hall); are easy, disarming, offhand—as in Revillon's leopard ski parka hooded in black jersey, worn over black ski pants. Furs are coats still—with a difference: at Balenciaga, a floor-length coat of chinchilla stopped the show.... In other words: furs are not only on the fashion scene—they're playing all the parts, with enormous bravura. It's a great performance. And the leading question now is: Why walk away from a hit?



BERT STERN

Sudden pink—for a storm of fur

In a flashing storm of black—this sudden gleam: a new lipstick-colour that's a strong, temperamental pink, charged with surprise. Called Stormy Pink, by Revlon, it has the authentic flicker of fashion-lightning with black, with white. ... Here, it's worn with one of this year's great black furs: a cape-coat of Fouke-dyed black Alaska fur seal—really a wide fling of cape, nine-tenths length, with narrow, set-in coat sleeves. Designed by Emeric Partos; made to order at Bergdorf Goodman. Wear-Right gloves. Hat, wrapped like an Italian peasant's scarf, of organza; by Christian Dior-New York. The same hat appears throughout the next eight pages, in different versions. All, at Bergdorf Goodman.

Layered furs; the fur dress

Layers of fur, left—even in this great fur year, one of the most sensational looks around. The furs, broadtail and chinchilla—a slender tiered cape of broadtail, collarless, supple as watered silk, lined with a flurry of chinchilla; under it, a sleeved chinchilla top, a broadtail skirt. All, by Maximilian, of black-dyed Russian broadtail lamb and Empress chinchilla; also at Holt Renfrew of Canada. Stockings by Phoenix. The fur dress, for after six, right. Flip, offhand, magnificent: simply a loose shirt and straight skirt, with this terrific fashion punchline—it's impeccably tailored in polished black broadtail. Worn with textured stockings, a black satin headscarf wrapped like an Italian *paisana's*. Black-dyed Russian broadtail lamb costume by Maximilian; also at Holt Renfrew of Canada. Stockings: Van Raalte. Bracelets by Expansion Creations. Genghis Khan rug of red fox, both pages, by Georges Kaplan.

HELMUT NEWTON





Weather forecast for gala winter evenings ahead: a heavy snowfall of white furs. Here, on both pages—drifts of pure-white mink, shaped into two great new coat-looks. Seven-eighths coat, left, in a flurry of white mink, the body worked horizontally, sleeves straight; a round muff of collar stands up just enough to frame the face beautifully. By Betty Yokova for Neustadter, in "Jasmine," Emba natural white mink. Hattie Carnegie ring. Both at Hattie Carnegie. The coat, also at Montaldo's and I. Magnin. Red fox rug. Toff-tailored coat, right: a white mink overcoat with an enchanting neatness, almost strictness of cut—front shaped in to the body, three buttons, a collar with wide revers in front, the look of a small sailor-collar at the back. By Ritter Bros., in Saga white mink. Also Rich's; Goldwaters; Holt Renfrew of Canada. White satin hat. Zebra rug. Rugs: Georges Kaplan.

HELMUT NEWTON

Snow coming: white mink for evening



The black fur bravura

Pure luxe, left, with the news of a cape—and it is news, right now—the lovely strict fall of a coat, done in the deep cut-velvet blackness of Fouke-dyed black Alaska fur seal; a great fur in a great fur year. The collar fastens with two small frogs, turns up to frame the face. By Maximilian; also at Holt Renfrew of Canada. White Mongolian lamb rug: Georges Kaplan..Coiffure by Mr. Wayne of Michel Kazan. Swirled coat, right, of shining jet-black mink, to be worn with an everything-is-up flourish—wrapped high around the body. Also in the plot are the high, vertical pockets, the nine-tenths length. Coat, in black-dyed ranch mink: designed by Emeric Partos, made to order at Bergdorf Goodman. K.J.L. bracelet. Gloves by Dawnelle. All, Bergdorf Goodman. Both pages: Phoenix stockings.

HELMUT NEWTON



Mink at home; seal on the town



HELMUT NEWTON

Mink pullover, left, sleeveless, wrist-length, black—really a wrap-up of the exciting ways to wear fur now. It's worn, at home, over white silk brocade pyjamas. Pullover in black-dyed mink by Ben Kahn. Gunther Jaeckel furs at Bonwit Teller; Gidding-Jenny; Harzfeld's; Creed's of Toronto. Pyjamas by Donald Brooks for Townley. Apex Art bracelets, Coiffure by Wayne of Michel Kazan. Funnel-neck sealskin, right, a slender fitted coat of Fouke-dyed black Alaska fur seal, belted with a licorice-whip of black patent leather. By Betty Yokova for Neustadter; at Hattie Carnegie; Schneider Bros., San Francisco. Helmet; Walt Stiel. Van Raalte gloves.



Sophia Loren—the furs for dolce far niente

Once in a great while, at some precise moment in time, a great beauty and a great fashion come together—and the impact is historic. Such a fateful meeting is shown here—between Sophia Loren, the magnificent, fauve Italian star, and two of this year's magnificent fauve furs: both, sleeveless at-home coats that sweep the ground, one of mink, one of sable. On Miss Loren's side, it was love at first sight: swathed in great cascades of dark, gleaming fur, she looked as though she'd been made for them, and they for her. Her newest film: *Yesterday, Today, and Tomorrow*, with Mastroianni. Unsleeved at-home coat, far left, of natural Russian Crown sable, floor-length; full skirt, lifted waistline. (Surprisingly, it's "as light as so many feathers.") By Ritter Bros. Also at Nan Duskin: Woolf Brothers. Hattie Carnegie pin. Flowing at-home coat, left, of black-dyed mink; long, easy skirt; slightly Empire top. (Lovely other-evening plan for this: chiffon shirt, satin pants.) By Fredrica. Also at Halle Bros.; Hudson's.

BERT STERN

Sophia Loren: the Strength to Love

A deck chair under a parasol, with Sophia Loren printed on the canvas back. (This is what I saw last May in Spain.) On the seat, a straw hat. Nearby, the star herself is chained to a post. She is humming a tune. The wide-angle camera is being hauled into the sky by a crane. There are three thousand extras on the set today, silently grouped on tier after tier of simulated marble. Sophia Loren is finishing work on *The Fall of the Roman Empire,* the Bronston epic, for which the publicity hand-outs are nearly as long as Gibbon's *Decline and Fall.* . . .

The Bronston set has become a modern phenomenon: eighth wonder of our Disneyland world. This reconstruction of the Roman Forum as it was in the second century A.D., extending over fifty-five acres on a plain sixteen miles from Madrid, is the largest yet, topping even *Cleopatra* for size. But size is not its only point. Samuel Bronston is intelligent enough to realize that, in an epic, scenery is at least as important an element as stars and script: he therefore retains the services of two of the best scenic designers in the world—Veniero Colasanti and John Moore—and offers them scope for the practice of their ephemeral art unequalled in the history of patronage since the days of Renaissance Italy. The result is hallucinatory—a city, not a set. Built on tubular steel, it has a deceptively permanent look—hard to believe that the Spanish sun will not still be blazing on it in a hundred years' time. Colasanti and Moore pay an attention to accurate detail that is both exquisite and a little mad. At first one is overwhelmed by the total impression of Rome in all its marble pomp: the dark red encircling wall; the porphyry columns; the stately succession of temples; the high, distant statues, human and equestrian, outlined against the sky. Then one notices the minute things that may never appear on the screen: the rough but beautiful reliefs on the pillars; the mosaics; (Continued on page 214)

SOPHIA LOREN, perhaps the most beautiful woman of these times, was photographed in her Roman apartment in front of two Flemish portraits by unknown painters, just before she started on her latest movie, *Yesterday, Today and Tomorrow,* in which her co-star is Marcello Mastroianni and her director again Vittorio De Sica. This month, her movie, *The Condemned of Altona,* serious, powerful, is being shown; this time she is a stream of conscience. In a few months she will be seen in *The Fall of the Roman Empire,* filmed in Spain, where Francis Wyndham, a well-known English critic, visited with her on the sets for this interview. No matter where she makes her movies, what the subject, Sophia Loren works like a sheep dog.

By Francis Wyndham

PAOLO COSTA







THE INFLUENCE OF THE SWISS

AN ABC OF SWISS LIFE—ON THE NEXT SIX PAGES

BY FRANÇOIS NOURISSIER

Here, macabre, spectacular, mysterious, foreboding, the gayest, wildest carnival of the Swiss year, the February festival in Basel; the city darkened, the drums rolling, the Swiss in costumes ritually grotesque.



MAX EHLERT

AN A B C OF



Dr. Paul Niehans, the Famous Cellular Therapist

Although Americans are always travelling through Switzerland they know very little about it. Tourists eat up the miles. They streak like the wind through Geneva, Lausanne, and Montreux; push the accelerator to the floor between Aigle and Brig; corkscrew their way through the Simplon Pass toward Italy. En route they acquire a wristwatch, two bars of Lindt Bitter Chocolate, a few clichés, and the conviction that fondue is a culinary invention of the pseudo-Savoyards of Courchevel. The skiers, more venturesome, go as far as Gstaad or climb to Verbier, only to find that one snowfall is like another. The purpose of this ABC is to give hurried visitors a wish to linger, to give scatterbrains something to store in their memories.

ABRAHAM: One of the world's great names in fabrics, a Zurich firm which makes silks of incomparable colour, incomparable weave. One of the firm's partners and its designer is Gustave Zumsteg (below, left), a pink-cheeked young man of great elegance who does special fabrics for the Paris couture, visits the United States twice a year, and, with his mother, owns the Kronenhalle, a famous Zurich restaurant filled with interesting paintings—Cézannes, Picassos, Braques, Chagalls—from Zumsteg's own collection.... ANSERMET, ERNEST: One of the great interpreters of modern music, Ansermet lives in Geneva; wrote an important book called *The Fundamentals of Music;* and has made l'Orchestre de la Suisse Romande, which he conducts, one of the best orchestras in Europe.... APPENZELL is both a canton and a town within that canton, famous for the embroidery named after it.... ARCHITECTURE: Whether peasants proud of their farms or businessmen proud of their houses, the Swiss have building in their blood. They have done clever things in the way of conservation and renovation. Zurich and Lausanne press hard on the heels of Milan.



Gustave Zumsteg (left) is the designer for and a partner in Abraham ("A"), which makes, in Zurich, some of the world's most exquisite, unusual silks.



The pink-and-white house (left) which Noël Coward ("C") owns above Montreux.

SWISS LIFE

A building is a good excuse for a detour, as guidebooks say, notably in the case of the central Nestlé office by the lake at Vevey, a perfect example of UNESCO style, designed by Tschumi of Lausanne. . . . ARMY: In Switzerland every man keeps his uniform in his closet, goes to target practice on Sunday mornings, and is on active duty for three weeks every summer. Once fierce defenders of their mountain passes and, later on, mercenaries who played decisive parts in Europe's great battles, the incorrigibly neutral Swiss remain passionately attached to soldiering. Their manoeuvres—particularly those held in winter, when staid gentlemen sleep in sub-zero igloos—are truly impressive. . . . ARP, HANS: A great sculptor, painter, poet, one of the founders of the Dada movement. Arp, who lives now in Basel, has the great pleasure of seeing his sculpture in the best Swiss museums and private collections.

BAROQUE: The Counter-Reformation and the proximity of Austria brought upon northeastern Switzerland a torrent of baroque and Jesuit follies. Travellers whose tastes run along these lines should see the abbeys of Einsiedeln and Disentis, the cathedral and abbey of St. Gall, the church at Wädenswil, and the town hall of Bischofszell. . . . BARTH, KARL: Sometimes called "the greatest living Protestant theologian," Barth, retired from his professorship at the University of Basel, lives



HENR CARTIER-BRESSON

The Sculptor Alberto Giacometti



quietly in Basel—reading, talking to divinity students, and finishing the thirteenth volume of his *Church Dogmatics*. . . . BELVEDERE: A belvedere, reached either on foot (rarely) or behind a rack-engine, is a place with a staggering view, a hotel, and a flagpole flying the national colours. Belvederes are a passion with the Swiss. Travellers must "do" the Rigi and the Pilate (Lake of the Four Cantons), the Rochers de Naye (Lake of Geneva), the Monte Brè and the Monte San Salvatore (Lugano). In the ice-and-snow country, they must marvel at such feats of Swiss engineering as the Jungfraujoch at Interlaken and the Gornergrat at Zermatt. . . . BILLBOARDS: Swiss billboards—whether they exhort passers-by to observe silence, drive carefully, or come to a trade fair—are minor masterpieces by the best artists, printed in editions of a hundred thousand. It is not generally known that Steinlen, the prince of poster-makers, was born in French Switzerland and became a son of Montmartre only by adoption. . . . BODMER, MARTIN: Descendant of an old Zurich family (Holbein did a portrait of one of his ancestors, a Mayor of Zurich), Martin Bodmer lives (Continued on next page)

Alpine climbers: a photograph from the new book, *The Alps*, by Wilfrid Noyce with Karl Lukan.



The Conductor Ernest Ansermet

AN ABC OF SWISS LIFE

now in Geneva, where he has one of the great European libraries—including a Gutenberg Bible perhaps better than any museum's. A current Bodmer project: editing the Papyrus Bible, a Greek New Testament written on papyrus. . . . BÜHRLE COLLECTION: One of the most famous Swiss collections of art—Rembrandt, El Greco, Tintoretto, the Impressionists. Owned by Mme. Emil Bührle, the Collection—or a solid part of it—hangs in Zurich, in a house open to the public on Friday afternoons.

CANTONS: There are twenty-two of them, each with its own coat-of-arms and local government, all fiercely competitive and yet indissolubly linked. Largest and wildest: Les Grisons. Most French: Geneva and Vaud. Most "Savoyard": the Valais. Most typical of primitive Switzerland: Lucerne, Zug, Schwyz, Uri, and Unterwalden. Travellers should remember that the country is a confederation, a successful picture puzzle rather than a homogeneous body to be flapped upside down like a pancake. In even the most casual conversation, regional differences should be handled gingerly. . . . CARS, PASSING THEM: Swiss roads are notoriously narrow, winding, and divided by rigorous yellow lines. Passing another car is both a sport and an exercise in mathematics. Middle-aged ladies at the wheels of superannuated vehicles should be on guard. . . . CHAPLIN, CHARLIE: Lives with his wife, Oona O'Neill, and their children, on the Lake of Geneva. . . . CHÂTEAUX: There are châteaux of every description, from the elegant country places around Geneva to the ruins of Habsburg, the cradle-château of that imperial family. Those who like the crenellated-fortress kind will go to Sion, Morat, Chillon, Aigle, Gruyères, and Tarasp. Note: In Switzerland the château is something of a psychological anomaly: its conspicuous display is out of place. Where there is no hereditary nobility there is no point to architectural vanity. . . . LA CHAUX-DE-FONDS: The Mecca of watchmaking, the Rome of mechanical precision. A strange city—three thousand feet above sea level, in an icy region of the Jura—rebuilt, after a devastating fire, on a checkerboard pattern. Its taciturn people, with their characteristic rough speech, live by and for the famous product of its factories. Lately the citizens have been bitten by the art-collecting bug: this grey, chilly city has more jealously-guarded modern paintings and more money invested in them than cities many times its size. . . . LE CORBUSIER: His real name is Charles Edouard Jeanneret; he was born at La Chaux-de-Fonds; and he is perhaps the world's greatest living architect, a decisive influencer who has only one building in the United States—the new Carpenter Center for the Visual Arts at Harvard—but has been the force, really, behind dozens done by lesser architects. . . . COWARD, NOËL: At Les Avants sur Montreux, overlooking the Lake of Geneva, Coward has a pretty house which is something of a local scandal because it is



Painting of the Virgin by the great Konrad Witz ("W"), done about 1450. It hangs now in the Kunsthaus, the Zurich museum.



Charles Ferdinand Ramuz, (R), the prolific Swiss novelist who died in 1947, now a hero to young writers.

RALPH F. COLIN

painted, instead of the brown-and-red traditional for chalets, a gala pink-and-white. . . . CHURCHES: Church visits are to tourism what battles are to war. Serious tourists see the cathedrals of Basel, Geneva, and Lausanne, the many sanctuaries of Catholic Fribourg, the Collégiale of Romainmôtier, the frescoes of Santa Maria-degli-Angioli at Lugano, and the twelfth-century painted ceiling of the little church of Zillis in Les Grisons. . . . COLS: These mountain passes provide, in the Alps, both breathing space and an element of surprise. They have hotels and refuges where travellers may spend the night in order to savour a mountain sunrise. Among the most spectacular: Furka, Saint-Gothard, Grimsel, Susten, Grand Saint-Bernard, Flüela, and Bernina. "DRAMATIC ENCOUNTER": When you read this headline in a Swiss newspaper you must realize that it refers to a collision between a motor bicycle and a pedestrian, in which "the vehicle suffered some slight damage." . . . DUERRENMATT, FRIEDRICH: The famous Swiss playwright and novelist



Jean Arp, by Marini

Karl Barth, the Great Theologian



MAY EHLERT

who, in such plays as *The Visit*, has made good theatre of his conviction that the world is "something monstrous, an enigma of calamity that has to be accepted but to which there must be no surrender." A friend of Max Frisch, that other leading Swiss playwright (whose *Andorra* failed dismally to dazzle New York last season). Duerrenmatt lives with his wife and children in Neuchâtel.

ENNUI: There is much talk—amid the never-ending fascinations of the New York subways and expressways—about the "ennui" of life in Switzerland. Advice: Don't trot out this particular cliché. . . . ERNI, HANS: A Swiss painter who has been exhibited to some extent in the United States, Erni lives with his English wife in Meggen; helped invent—along with Arp, Brancusi, Calder, Gabo, Kandinsky, Mondrian, and Moore—the movement called "Abstraction-Creation."

FESTIVALS: Meticulously organized, local and cantonal festivals play a great part in Swiss life. Sometimes in May: wrestling matches at Saint-Ursanne in the Jura; the departure of cattle for their mountain pastures at Gstaad. In June: the battles between prize cows known as "Reines," in the Canton of Valais. In September: at Gstaad, the "Désalpes," or return of cattle to the lowlands. The autumn wine festival at Vevey is a tremendous production, a kind of bacchanalian rite which, unfortunately, takes place only four times a century and will not recur until 1980. . . . FONDUE: Nobody seems to know whether fondue was invented in Vaud, Neuchâtel, or Valais, but its eating is a (Continued on next page)

A detail of the extraordinarily beautiful Swiss organdie and Point de Venise lace curtains being made by Ottavia ("O").





A portrait of César Ritz, the hotel man whose name became a synonym for a way of living. ("H" for hotel.)

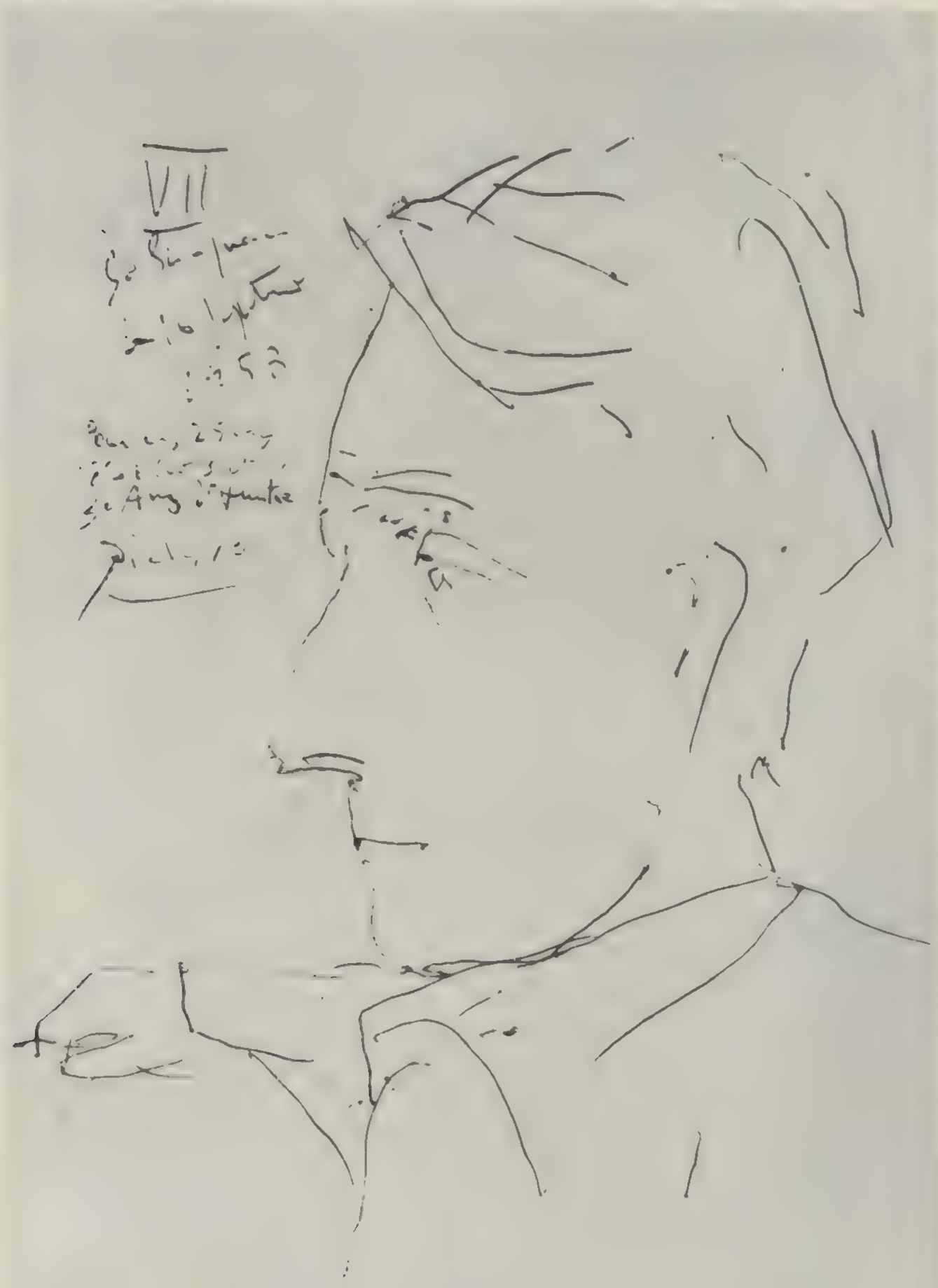
sacred act, a test of the non-Swiss stomach, a friendly round-table affair. All the guidebooks have reliable recipes. A hint: Serve with spirits rather than wine.

GALERIE BEYELER: In a fifteenth-century house in Basel, this gallery at Bäumleingasse, 9, has exhibited enormous groups of Klee paintings, of Giacometti sculptures and paintings but more importantly Ernst Beyeler, the owner, is one of the most knowing and adroit art dealers in Europe with a superb cache of masterpieces in one small room, seen only by great collectors. . . . GASTRONOMY: Particularly good: the Bündnerfleisch, or dried raw beef, of Les Grisons; rösti, potatoes cooked in bacon fat and oil; real Gruyère and vacherin cheese; the sausage, boiled ham, and salami to which the German Swiss are addicted. Besides the regular fondue, there is the *raclette* of Valais and a variety known for some reason as *Bourguignonne.* Note: Swiss yoghurt is fattening as well as healthy, perhaps the result of some mysterious proccessing. . . . GEIGER, HERMANN: The "Pilot of the Glaciers," a flyer who, in order to save Alpine climbers, trained himself to land on glaciers; later perfected rescue by helicopter. . . . GIACOMETTI, ALBERTO: A great Swiss sculptor and painter who looks almost as attenuated as the figures for which he is most famous. Although Giacometti and his wife, a gentle-faced woman who appears to be about fourteen, live now in Paris—in a studio where the plaster is crumbling, the floor littered with hundreds of cigarette butts—they frequently return, for weeks and months at a time, to southern Switzerland. . . . GIEDION, SIEGFRIED: Perhaps the most important living writer on architecture, a Zurich professor whose *Space, Time and Architecture* is probably standard reading in every architectural school in the United States. His latest book, about art: *The Eternal Present,* published here last spring. (His wife, Carola Giedion-Welcker, is an authority, also, on art, has been a friend of many artists including Brancusi, Arp, Kandinsky, Schwitters, and others.) . . . GIMPEL & HANOVER GALERIE: In Zurich this gallery showed almost all last summer the magnificent gold and diamond jewellery designed at eighty by Georges Braque. (The pieces, with the Braque drawings are now at Neiman-Marcus in Dallas.) GODARD, JEAN-LUC: Raised in Switzerland, Godard made a fast, flashy mark on French movies with his *Breathless,* an eighty-nine-minute film about some repellent people played by Jean-Paul Belmondo and Jean Seberg, for whom Godard improvised dialogue at dawn of each day's shooting. "I'm very lazy," he explained, "and I like to tell myself that whatever isn't done today can be done tomorrow." . . . LES GRISONS: The mountains of the wild and rarely-visited Grisons canton seem more far-flung than any others—closer to the sky, their inhabitants a race apart. There is a sensation of being on Europe's very roof; the Engadine,



The Architect Le Corbusier

Picasso Drawing of Albert Skira, Publisher

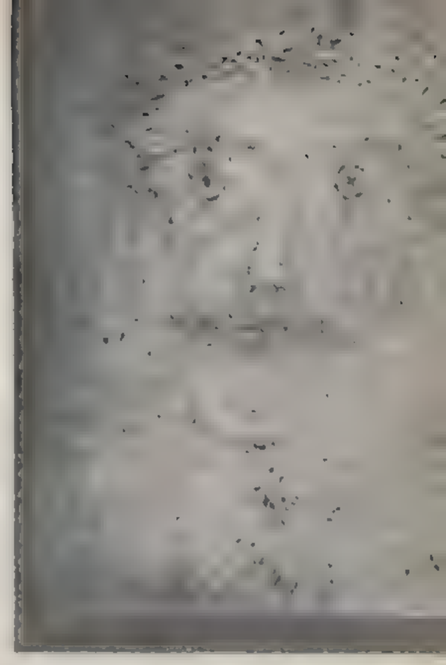


AN ABC OF SWISS LIFE



a valley six thousand feet in the air, is in every sense a high spot of the continent. Here, there are traces of Caesar's legions and a civilization with a language all its own, Rhaeto-Romansch. Some villages, even St. Moritz, seem to have changed little in three centuries. The Grisons offer escape of the best kind: to the heights. . . . GUIDEBOOKS: The *Guide Bleu* is too perfect, a library in itself. It has everything in it, but one is never sure just where. The *Guide Michelin Vert* is convenient, worldly, up-to-the-moment, easy reading. *La Suisse*, by Dominique Fabre, is brilliant, witty, albeit somewhat confused. It is that rare kind of guide, one which not only guides but discriminates. The *Guide Odé* is lyrical, well-illustrated, and generally alluring, indispensable to fishermen and even more so to skiers—all the runs are described minutely. *Vade-mecum for Tourists*, put out by the Swiss Tourist Office, is difficult to obtain but a precise, intelligent guide with copious photographs. Finally, the *Guide to Swiss Hotels* does just that for hotels with deservedly good reputations.

HELANCA: The invention of a Swiss company called Heberlein. Helanca is the original stretch nylon—or, more accurately, "Helanca" is the process which causes the nylon to stretch. Used all over the world, in combination with every kind of fabric, and for every purpose imaginable, Helanca yarns can stretch five times their original length. . . . (Continued on page 218)



A drawing, "Mr. A. L. Bildnis," by Paul Klee ("K"), in the Collection of the Kunsthaus in Zurich.

The Playwright Friedrich Duerrenmatt

PENN

NIGHT MATTERS— TWILL AND LACE

HELMUT NEWTON

Heavy silk twill and crusted lace—in the Swiss manner—wrapped and moulded into long-torsoed sultriness. Density of white silk twill, this page, in a biased dress with a long unbroken look, glittering with multicoloured teardrops; centre seam, small flare at the back. Dress by Talmack, of double-faced silk gabardine with satin back by Abraham. At Lord & Taylor; Neiman-Marcus; I. Magnin. Silk shoes by Delman. A sheath of Swiss lace, opposite, folded, sari-like, lightly around the body. Of heavy écru Swiss guipure lace, with short cap sleeves, high, round neck. By Gustave Tassell, of Forster-Willi fabric. At Bonwit Teller; Neiman-Marcus; I. Magnin. Both coiffures by Mr. Gregory of the Kenneth Salon. Whiffling across these four pages, white Swiss bobbinet curtains with muslin appliqué. By Ottavia. At Neiman-Marcus.



NIGHT MATTERS— CLOQUÉ AND VELVET

two night matters here: blistery black cloqué in a dress with a beautiful back; a black velvet coat, thickly embroidered. Densely blistered black dress, at left, shaped in thicknesses of gauzy Swiss cloqué. At the back, a low, uncovered U, with a large bow at its base. By Mollie Parnis; cloqué of acetate, polyester, and silk by Abraham. About $185. Gloves by Viola Weinberger. Both at Saks Fifth Avenue. Dress, also Hutzler's; Neiman-Marcus. At the waist, an Eisenberg pin. Silk faille shoes by Ferragamo. Coiffure by Mr. Kevin of Enrico Caruso. Embroidered black velvet in a day-length evening coat, at right. Thick black-on-black, bold-relief embroidery scrolling into a straight, Empire-waisted silhouette; collarless, eased at front and back. By Sarmi, of Forster-Willi embroidered cotton velvet—as the Swiss know how to make it. Bonwit Teller; Neiman-Marcus; I. Magnin. Clips by Apex Art. The satin boule wrapped in mousseline: Lilly Daché.

HELMUT NEWTON





Black and white entrances cued for evening

Making early-evening entrances this year: clothes like these, with the clarity of black or white, a fascinating neckline, the simplicity to carry a glitter of jewels. Open jacket, left, opened forever over a short-sleeved dress with a lowered waistline, straight gathered skirt. Everything happens in crisp starch-white silk and worsted with a few gilt-coin buttons on the pocket-flaps. By Abe Schrader, of Staron fabric; about $110. Pin by Schreiner; Van Raalte gloves. All, at Lord & Taylor. Costume: Julius Garfinckel; Wm. H. Block. Coiffure: Ernst of Elizabeth Arden. Sheer black wool dress, far right, with an eased princesse shape, wide V neck. It's cut completely on the bias; has the kind of simon-pure prettiness that glitter simply thrives on. Thriving: brilliants and a largesse of bogus pearls. Dress by Hannah Troy of Hockanum wool, loomed in America; about $70. Necklaces by Hattie Carnegie. Both at Lord & Taylor. Dress, also at Montaldo's; L. S. Ayres; I. Magnin. Hat by Adolfo. Black silk matelassé dress, near right, sleeveless and straight, with a stiffened, ruffled collar. All this needs is chunky earrings and piled-high hair (pinned here with a black satin rose). Dress by William Pearson, about $120. At Bonwit Teller; Gus Mayer. Earrings by Richelieu. Black gloves by Aris. The coiffure by Kenneth.

BERT STERN







Black and white—more evening cues

Black crêpe dress, left, with a drawstring neckline extended into sleeves. The bodice is yoked, the straight skirt gathered. It's worn with ropes of bogus pearls at the neck, a glistening pin in the hair. Dress: Dorothy O'Hara of Celanese acetate and Avisco rayon (Julius Werk fabric), about $60. Pin by Coro, of Brillion stones. Both: Arnold Constable. Dress: Bullock's, Santa Ana. Gloves by Aris. Coiffure by Kenneth. White matelassé coat, far right, with slim, to-the-wrist sleeves, a ropy back belt. The buttons are jewelled. Under it, a straight, sleeveless dress in the same fabric. Both by Highlight of wool, acetate, and silk; about $200. Bonwit Teller; Gus Mayer; Joseph Magnin. Gloves by Van Raalte. Adolfo hat. English-schoolboy tailoring, near right, in a little-evening suit of black flannel. The skirt is pin-striped, the white satin shirt has a slit neck, a stiff, wide collar turned out on the jacket. By John Weitz Boutique of British woollen. At Henri Bendel; Frederick & Nelson. Adolfo hat. Earrings, this page: Lilly Daché Boutique.

BERT STERN



VOGUE PATTERNS



COAT: VOGUE PATTERN 5990
SKIRT: VOGUE PATTERN 5374

HELMUT NEWTON

Warm white—pale sidelights



VOGUE PATTERN 6010

White for winter making a point of welting, the curve of a collar, the look of a shirt, range of a jumper. What's needed: expert tailoring, supple, self-sufficient fabrics. Wool-white welted coat, left, with these strong points: it's made of smooth twill, has a carved collar, narrow sleeves, stops just short of a textured white wool skirt. Also right: the pale touches of a blue hat, beige gloves. Coat: Vogue Pattern 5990. Skirt: Vogue Pattern 5374. Both of Anglo wool, loomed in America. Basket-weave jumper, above, in the warm white that wool is naturally. It has just-in-front-of-the-shoulder tucks, a rangy, shifty shape. The shirt: creamy white crêpe of Avisco rayon and Celanese acetate. Vogue Pattern 6010. Jumper of Bellaine wool, loomed in America. Shirt of Julius Werk fabric. Bergère necklace: Bonwit Teller. On both pages, hats by Emme. *Other views, sizes, yardages, page* 239.

Limelight nights



The newest length of leg for a night look... limelight for the prettiest feet

A ravishing brunette—long of limb, with a rare, romantic charm—Mrs. Frederick Cushing wears here a soft black crêpe dress that falls from a high waist to just the right point well above the ankle; a long line that plays up a leggy figure, smashing evening slippers.... Mrs. Cushing is one of the amazing new crop of young women who manage busy households and children and somehow find time for More. This autumn, she is co-chairman of the benefit party for the Kennedy Child Center in New York and the Lt. Joseph P. Kennedy, Jr., Institute in Washington—a November 17 première of the new Cinerama, *It's a Mad Mad Mad Mad World*, followed by a supper dance at the New York Hilton Hotel. Dress, a Leslie Morris design, to order at Bergdorf Goodman.

HORST



One way to
golden
golden
golden
night looks

After the evening sun goes down, there's one sure way to shine—wear a streak of golden light; for instance, this dress of vivid yellow brocade with white lights, white gloves, and white satin slippers. Tassels of bogus gold bullion at the hem of the spare shell top, at the shoulders in back; the skirt looks narrow, is actually a relaxed fall of unpressed pleats. Worn here with a dog collar of bogus jewels and pear-shaped fake pearls. Dress, a Leslie Morris design in the vein of infallible, ungimmicked chic for which she is famous. Made to order at Bergdorf Goodman, of Staron silk brocade. And, again, worn by Mrs. Frederick Cushing whose clear Boldini colouring thrives on the strong colours she loves to wear.



The great, great, great great night-looks

For important nights when looking romantically ravishing is the whole idea, these long looks—bright yellow brocade, pink iced in beads, both with wonderful wrappy stoles. The dresses here, again worn by Mrs. Frederick A. Cushing. Canary yellow, opposite, one of the clearly great night-colours now, in brocaded satin with high curved top and bow over rounded folds of skirt. The stole, shield-shaped. By Nat Kaplan, of fabric by Staron. At Saks Fifth Avenue. Dress, also at Julius Garfinckel; Rich's; Frost Bros. The coiffures on both pages, by Mr. Fred of the House of Revlon. Crystal-set pink, this page, a satin dress with beautiful high-but-strapless shape, covered in pink and clear-glitter beads. Gleam to wrap it in—a pink satin stole, bordered in beads. From the Sophie Custom Collection at Saks Fifth Avenue.

EXCITEMENT BEGINNING, HERE, RIGHT UNDER YOUR EYES

Excitement flows from Italy. So do exciting people—women with brunette *vivezza* who hop from yachts to Ferraris, who command the attention of the world, who fire the luxe ideas sent up, like showers of sparks, by Italian designers. The sparks in this year's collection are specially dazzling, part of the euphoric boom of Italian life now: Ciré everywhere, in wonderful shapes, slick and compelling. Colours, clear and sunny, often in joyous twosomes—pink-purple, orange-yellow; white with black in two textures, black with black the same way; reversible fabrics pairing colours. Longer jackets, and collar-lines that sweep up to the face some, by Forquet, almost nose-tipping.... Valentino's evening sleeves, dropped and rounded, like a Holbein.... De Barentzen suits, crisply cut and marvellously wearable; a white-collar evening dress with seductive-schoolmarm charm.... Galitzine's night trains, arriving in beads.... Veneziani's furs—every woman should be an Anna Karenina. More excitement from Italy, the stream of beauty-fantasies that keep coming—which brings us to the face, opposite, and this eye-opening news: eyelashes—fringy, elongated, elaborately false—pasted *below* the eyes. Above these, more false eyelashes, a black triangle drawn as far out as the lower lashes. Between these eye-extensions, white-space whitened to give the eye more openness. For the face, apricot foundation and powder, bronzed rouge. This make-up done for the first time, specially for Vogue at Elizabeth Arden's Roman Salon, by Pablo. Hair: a Roman version of the Drôle d'Idée haircut, swept behind the ears.

ITALY

KAREN RADKAI







ITALY: GRAND POLONAISE: BEADED TRAIN

Two new Italian ways for evening clothes to look—a marvellous eighteenth-century coat shape in white brocade to glisten over matte-black wool; a velvet dress that wraps around bareness, ends in a short bead-fringed train. The polonaise coat, opposite, a flattering and fragile-making shape in white brocade with tight sleeves and bodice, folded fullness curving down at the back from a high waist. Completing the curve, the bell-shaped ankle-length skirt of a black wool crêpe dress. From Antonelli; fabric by Satam. In America at Macy's, New York. Shoes by Lucarelli. Coiffure with a period twist: Filippo. Beaded night-train, this page, from Irene Galitzine. one of the looks she called the Fall of Rome: ruby velvet that Falls, surely and simply, from a bare top to a demitrain. Edging its tracks, an embroidered fringe of crystal and ruby-coloured beads that lifts over the knees at the slit front. In America, at I. Magnin. Hair by Filippo. Fabric by Luciano Forneris.

KAREN RADKAI





ITALY: INSIDE SUITS— COLLARS EDGING UP

Up to the face—that's the direction Italian collars are taking, starting from inside a suit jacket and reaching (if pulled up straight) nearly to the nose. Both suits here, from Forquet. Bistro checks on tweed, opposite, in black and white, making the skirt of a shift and softly tailored jacket with a wide-V'd open neckline. Emerging from this, the shift-top: black velvet with high cuffed collar. Suit of Gandini wool. In America at I. Magnin. Black velvet beret by Canessa. Shoes by Lucarelli. Two-faced wool, this page, that pairs red and camel-colour. The jacket and skirt of the dress are red-side-out; the top of the dress, camel with a collar shaped like a deep cup, coming close to a camel-coloured hat. (Hats, with these high-rising necks, usually echo the colour, texture, even shape—as here.) Suit fabric, by Luciano Forneris. In America at I. Magnin. Hat by Canessa, designed by Forquet. Shoes by Eugenia of Florence.

KAREN RADKAI







ITALY: GLIMPSE OF MINK; A CIRÉ BLAZE; BUTTON-DOWN BROCADE

Fresh Italian ideas for late day and evening—a new place for mink, bright red ciré like quilted flame, a long dress with a glamourous-governess look. New glimpse-of-mink idea, opposite, from Veneziani. The mink, a wide black band at the hem of a black silk-and-wool dress that shows through the slits of a shorter coat in the same black fabric. More black mink bands a hat. Fabric by Staron. Shoes, these pages: Lucarelli. Bright and shining, upper left, a ciré suit with the extra blaze of being red. The shaping here—a battle-jacket with a polo-tied sash over a short skirt. All, embossed to look quilted. The blouse, embroidered in red. From Lancetti; fabric by Luciano Forneris. Coiffure: Filippo. White-collar brocade, upper right, a strict and fascinating party look from De Barentzen. This, a long yellow brocade coat-dress with a loose belt, three pockets, the collar overlaid in white satin. Fabric by Luciano Forneris. Wig, like a doll's haircut, by Filippo. All three costumes on these pages, in America at I. Magnin.

KAREN RADKAI





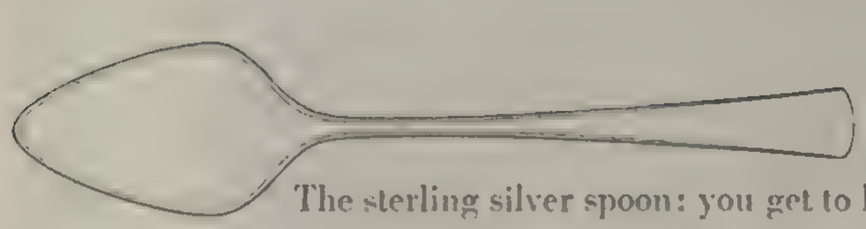
ITALY: FLOWERED CIRÉ; BOLSTER SLEEVES

Pouring from the Italian collections: streams of ciré, plain-shiny or embossed into trapunto-looking patterns (like the flowered ciré opposite) that gleam even more. Other Italian strongpoint here—sleeves, rounded like bolsters, starting well below the shoulder. Glossy print, on the facing page, an evening suit from Irene Galitzine of black ciré with the shine and slick of oilskin. The jacket and long skirt, embossed in spready, stemmy flowers; the blouse, black ciré without flowers. Fabric by Luciano Forneris. In America at I. Magnin. Low rounded sleeves, an idea from Valentino shown in day and night versions on this page. The long dress at upper left, black peau de soie with a long smooth waist, a belled rustle of skirt. The mantellina, black lace embroidered in jet beads. One of the day-ways with these sleeves, upper right—a white tunic of heavy silk gabardine with deep open shirt collar, marked with a large jet-beaded pin. The skirt, showing only a little: black velvet. Fabrics by Luciano Forneris. Shoes by Lucarelli. Both dresses on this page, in America at I. Magnin. Coiffures on both pages, by Filippo.

KAREN RADKAI



VIEWS ON SILVER: THE NEW, THE OLD, THE UNFORGETTABLE



The sterling silver spoon: you get to be dependent on it. Then you get to think the whole subject of sterling silver has rules. The whole subject has only one rule: to be called sterling, it has to be 92½% pure silver. Beyond that, you're on your own....To go with inherited Lowestoft, set on a Paisley cloth, you may pick a 1960's pattern like the one on this page—"Dimension" by Reed & Barton, with its three-cornered bowl, its three-dimensioned handle that tapers to a thin, flat tip, suggesting initials as its only decoration. You find it at Altman's; Shreve, Crump & Low.

You take care of your silver—it's worth it. This year you groom it with a polish that incorporates a tarnish retarder. It may be Hagerty Tarnish Preventive, Gorham Triple-L Silver Cleaner, or a thick beige liquid called Tarni-I-Shield. Whatever brand, it promises a persistent, undarkened gleam through at least ten washings or over a number of months.



You're adventurous. You mix the silver patterns in one place setting. (You *think* you're adventurous, but actually you're reviving an old, pre-production-line custom.) With the clear sculpture of new silver you juxtapose some odd and florid knives you inherited....You have a wide-open mind about silver design. The pattern you bought as a bride is not necessarily the same one you buy when your silver needs expand....Or, as a beginner collector, you don't wait until you have enough silver for dinner for eight before you *give* a dinner for eight. Indeed, you like the look of your first place setting that has just one beautiful silver spoon, all the rest of it enamelled graniteware....If you start with spoons, you might start with the one on this page, a design event called "Vision" by International. It has an arched throat, a profile stem that rests on its narrow, rather than its broad, side. The "Vision" fork has a short pronged, deep bowl. The knife has a scalpel blade, shortened for good leverage. At Bloomingdale's: Shreve, Crump & Low.

VIEWS ON SILVER. Continued



You know that foods look (translate, "taste") better on sterling silver. You know that silver grows prettier with use—and not with age, unless it's accompanied by use. So you take your silver on picnics, you set a children's-party table with it. That remarkable patina that makes museum silver enchanting is composed of thousands of tiny scratches achieved through decades of constant employment. You don't resist giving your silver a daily workout—because the mirror-like finish of new silver must go—and anyway, sterling never wears out. Neither does such good silver design as this spoon, photographed here with country reflections. It's "Fiddle Thread" by Frank Smith, a charming pattern with, for ornament, only the engraved thread that outlines its stem—it appeared first early in the nineteenth century. Macy's; Shreve, Crump & Low.



Some silver facts....Sterling silver fits into more lives all the time....Since 1940 there's been a steady growth on the ounce-per-bride basis....Assuming that there is such a creature as the "average" woman—and you are it—you would choose a romantic Victorian pattern. Despite all newcomers, Gorham's best-selling pattern for the last half-century, including this year, is a rather Louis XV design, introduced in 1894; the runner-up, similarly rococo, has been around since 1904....But reaching back even farther into history—back to the days of that fast-moving silversmith, Paul Revere—is the kind of pure-lined silver pattern represented by the spoon on this page: Gorham's "Old English Tipt," an unfussed, straightforward classic with a proved affinity for any manner of table setting, any way of life. At Bloomingdale's; Shreve, Crump & Low.

ART KANE

VOGUE'S MENU

DINNER FOR EIGHT

FLAGEOLETS WITH CAVIAR*
Hot toast

BARON OF YOUNG LAMB*

CAULIFLOWER,
TOMATOES, POTATOES
Hot rolls

MIXED LETTUCE SALAD
French dressing

ORANGE AND
LEMON SOUFFLÉS
with strawberry sauce

WINE: CHAMPAGNE



With this dinner you face the pleasures and perils of the simple life.

The pleasures? Everything in it is fresh and undisguised. Here are no sauces to masque the second rate, no stabs of garlic to anaesthetize the taste buds. Everything fresh. The caviar, fresh of course. And the spring lamb, this is October, remember—but you know, naturally, that one breed of sheep—Dorset—can drop lambs at any time of the year. Kiss your butcher and murmur Dorset in his ear.

As for the rest—the tomatoes, the potatoes—they may travel thousands of miles to get to you, but they must be fresh.

And the flavours of the soufflés—we take them for granted now—lemon, orange, strawberry—of course they are fresh.

The perils? This dinner is about to cost a pretty penny.

VOGUE'S OWN RECIPE

FLAGEOLETS WITH CAVIAR

FOR EIGHT PEOPLE

1½ pounds flageolets — 1 pound fresh caviar

Flageolets, the small French kidney beans, can be bought either dry (in which case cook as directed on the package) or already cooked and bottled. Whichever you use, drain the beans and chill well. Serve beans separately, let each guest take a spoonful. Then pass the well-iced caviar—let each guest make his own mixture. The caviar must be fresh; there is no point to this recipe unless it is. Pass lemon quarters and hot toast.

THE SNAPPER: This surprising dish is a Roman, not a French, invention.

VOGUE'S OWN RECIPE

BARON OF YOUNG LAMB

FOR EIGHT PEOPLE

Baron of young lamb — Good white wine for basting

Have your butcher prepare a baron of lamb (which is the two hind legs joined by part of the loin) making sure that each leg weighs no more than 4 pounds. To cook, shift the broiler pan up into the oven and roast meat on it—few roasting pans accommodate a baron. Set oven at 500° for the first half hour, then reduce to 300° for another half hour of cooking—or less cooking time for rosy lamb. Baste occasionally with white wine mixed with the drippings. Use a *good* white wine.

THE SNAPPER: Bringing the broiler up to the oven.



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We have been since 1824. And our eyes are still focused on the future. We see a suspension span or a swept wing and reclaim this purity for sterling. The silver must be as beautiful as its inspiration. Every new pattern, each oyster fork or knife we craft is subject to ruthless scrutiny. Is the balance superb? Are its eating manners impeccable? Could it dine with ancestral china? Forever we shall keep our stubborn stand. To give you sterling of the very finest. Reed & Barton lives as long as we believe love should. And we are awfully unmodern about that.

Reed & Barton

Patterns left to right: DIMENSION, THE LARK, SILVER SCULPTURE. Four-piece place setting $31 or $34.75; 32-piece service for eight $272 or $278. F.T.I.
For nearest store and booklet on these and other Reed & Barton solid silver patterns, write Reed & Barton, VO3, Taunton, Massachusetts.



WHAT ARE *YOU* DOING IN MY DREAMS?

(Continued from page 153)

life that gives you the strength to run anywhere in the world. Oh, there were always people to tell me I'd be sorry, strangers wouldn't make allowances for me the way my own folks would if I didn't make good; I'd be homesick. But whenever I left I shut the door on that place and was never sorry, nor did I ever miss anybody I left.

But you wait, you'll miss Ohio, they all said; it's in your blood, six generations of it. You'll see. They told me how real Ohioans can sense the instant they've crossed the State border. Maybe a person has been thousands of miles away, never thinking about old Richland County or Ashtabula or wherever. Comes a time he's on the Broadway Limited, fast asleep in his lower berth when suddenly he's wide awake, snaps his fingers and says, "We're in Ohio," and sure enough! Once it almost happened to me, at that. I was on a sleeper travelling west from New York when I woke up all of a sudden for no reason. I knew I was in Ohio. My heart began thumping with a kind of terror, the terror of discovering you're human which is worse than any fear of the supernatural. This is it, I thought, that Ohio feeling that is stronger than will-power or reason.

I yanked up the window shade and saw level fields stretching endlessly to a skimpy fringe of tall, long-legged trees far away against the pearly dawn sky. Hickory trees! Tears came to my eyes. Ohio hickories! So it was really true, I marvelled, there were unknown dimensions beyond logic, a blood-knowledge. How had I dared to doubt it! Then the station came into sight and I blinked hard. What angered me the most was the goofy readiness with which I had accepted the mystique of Ohio blood and the outraged incredulity with which I fought the simple scientific fact that we were in Erie, Pennsylvania.

You might argue that a little fact like Erie, Pennsylvania, need not upset the essential truth of the theory. You could say I should not have looked out the window but should have been content to believe. If I'd just waited an hour longer before looking out it would have been Ohio all right. None the less, I muttered bitterly, and after letting me down like this you won't catch me going back.

"You'll have to come back," my sister had warned me. "You can not fight it. Your family is your family."

"I'm not a family person," I said. "I'll never give them a thought."

That's where the joke was on me. Over the years this one died and that one, but I never went back to funerals. So they're dead, so the past is dead, and Ohio is gone. All right. Today is here. New York is here. Why go back to the dead?

Why indeed? The way it's turned out I haven't needed to. For the dead all come to me.

Do you know how some people's lives seem to stop like a clock at a certain mark? They go on living, get married, have families, save money, travel around the world, trade in their cars and houses and jobs, but all that is their dead life. Their life really stopped the year they were captain of the high school football team, the year they had the lead in the college play, the day they quit Paris or the army or the newspaper job. Other jobs and mates come and go, babies grow up and have babies, the exercise horse is mounted each day as if it was really going somewhere, but all the time the rider is transfixed in an old college song or in Tony's speakeasy or in that regiment.

You can run into one of these frozen riders on the street after twenty years and if you belong in that old picture he will pounce upon you with delight, cling to your hands for dear life, introduce you ecstatically to his companion. There is nobody in the world he's gladder to see, he shouts, and before you can open your mouth he's off telling anecdotes about I'll-never-forget-the-time, keeping you buttonholed on a windy corner for half an hour, a stage prop for his monologue.

When he gets home he can't wait to tell his wife guess-who-he-ran-into, of all people, and does she remember the time. . . . But before he can repeat all the same old stories, she interrupts to ask how you looked, what were you doing now, where were you living? Why, he doesn't know, he says, giving her a wounded look, hurt that she doesn't share his sentimental love of an old pal. The truth is he didn't even see you after the first flash of recognition; you could have been on crutches or rattling a tin cup, selling shoelaces for all he saw. What he was so glad to see was himself twenty years ago scoring that touchdown or being that crackerjack reporter. The only thing Old Softie is really soft about is Old Softie.

In a way something like that happened to me when I ran away from Ohio. People and places froze into position and nothing I've seen or heard of them since makes any impression on that original picture. It isn't that I'm crazy about the picture or even that I dislike it. It's just that I live in that picture, whether I want to or no, when I fall asleep at night.

It's as if the day I left Ohio I split in two at the crossroads,

and went up both roads, half of me by day here in New York and the other half by night with the dead in long-ago Ohio. This has been going on so many years I wonder how I survive. How tired you can be in the morning after a night with the dead!

The dead never get tired. They always have to be on the go, and no matter how I beg to be let alone, the minute I close my eyes, there they are tugging at me, pulling me along on the picnic, my grandmother yanking one of my arms as if it was a chicken wing, my Aunt Dawn holding the other. Or else my sister and I are hanging onto an eternal picnic hamper, half carrying it and half carried along, for it almost floats by itself.

It's always a picnic or a shore dinner when you're out with the dead in my family. You would think they would have had enough chicken and potato salad and oyster pie after all those family reunions, and considering that their stomachs had killed most of them, but no, it's always the same. The basket's packed, here we go. Look, it's going to rain, I whimper; see how grey the sky is, do let me stay in bed. I'm so sleepy, so tired, and you all go so fast! But they pay no attention.

In dreams the sky is always grey, anyway, like the world seen through a chicken's eyes or so they say, and it's a very low sky, with hardly enough headroom even for us children. The grass is grey, too, as we run along just above it, feet not touching it, only I'm always stumbling because they hurry me along pellmell. Always we have to be somewhere or we'll miss something; we must rush to catch the bus or the train that has no engine, or we must hitch up those horses I never see, and everything is whispering "Hurry, hurry, hurry." Everybody knows the plan, where we are going, and what we're to do—everybody but myself. Pilgrim Lake, Cooney's Grove, Put-in-Bay, Puritan Springs, Grange Park, all blend. Everybody knows which side of the trolley tracks to wait on except stupid me and which direction the car will come from. There is always a brass band in picnicland, although I never hear it. All I ever see is an empty bandstand (but it *isn't* empty, I know) with bunting draped around it. In one dream my sister let go my arm when we came to the bandstand and started painting her cheeks by wetting some of the red bunting (she *always* knew how to do things!)—a sure sign she was going to start flirting with the band boys.

"It's not nice for you to use rouge," I protested, shocked. "It doesn't look right for a dead girl."

Sometimes when I say the word "dead" the dream is over, but more often nobody pays any attention, we're in such a big hurry. My stockings fall down, my petticoat drops, my shoes are unlaced, my hair ribbon is lost, my side hurts from running; all I want is to lie down in the grass but no one will let me. The shore dinner, they whisper, hurry, hurry, hurry, hang onto the basket, pull up your stockings, pull down your dress, straighten your sash, the shore dinner, hurry, hurry, hurry. Stop being so bossy, I wail, don't you know I've run away from all of you, I don't belong to you any more, I've shut that door the way I always do, you needn't think you can take over my life, pushing me around in my sleep. Talk about Greenwich Village trash pestering me to whoop it up with them all night. What about dead trash forcing me to whoop it up all over hell and gone night after night? And while we're at it, why can't we go somewhere *I* want to, if we've got to go, and this time let's invite *everybody*, let it be my treat!

But it's always got to be their show. Sometimes my father shows up, eager to go. This I dread, for all the women start picking on him right away, and even though he's just as dead as they are he's never allowed to come along. He looks so disappointed that I want to cry out, "Never mind, Papa, the basket never gets opened up, we never really get there, and it's only a dream anyway."

Sometimes a new face appears, someone fresh from yesterday's obituary page, a New York friend, and this is a problem. It's hard to mix friends with family, live or dead, and I'm torn between them. Wait for me at the corner bar till I get rid of the folks, I whisper to Niles or La Touche or Gene or Jacques, I won't be forever. Wait for me and I'll tell you how I ran away from home.

But they fade away, smiling faintly. I don't hold it against them. Who wants to meet a 1910 Ohio child carrying a basket lunch in a dead man's saloon?

EDITOR'S NOTE: *Of Dawn Powell, Edmund Wilson has written: "Her wit, a gift of comic invention, and an individual accent make her books unlike any others. The mind, the personality behind them, with all its sophistication, is very stout and self-sustaining, strong in Middle Western common sense." Since Ohio Miss Powell has lived in Greenwich Village, the locale of her newest novel,* The Golden Spur, *which she is now turning into a musical.*

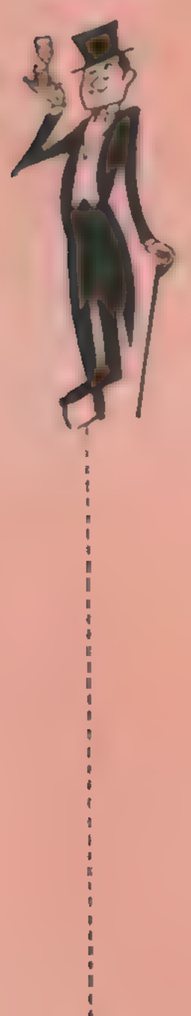
Justin McCarty



EASY ELEGANCE in worsted double knit. Justin McCarty's casual look for after five. Jody VanAmburgh scallops the overblouse, accenting it with hand beaded bows. Lined to keep its subtle shape. White, blue, lemon, black. Sizes 6 to 16. About $40, slightly higher on the West Coast.

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goes the Piper Pink





...no wonder the French never drink water

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SOPHIA LOREN

(Continued from page 172)

the Latin graffiti on the walls. And the very last extra, perched on the furthest point of the man-made hill, no more than a reddish-brown blur in the distance, will be wearing authentic if invisible sandals, and perhaps even a Roman ring specially designed for himself.

The extras get $6.50 a day, and refer to themselves jokingly as "warm bodies." They include American Embassy ladies, doing it for kicks. After a hot morning's wait the bodies are certainly warm and the kicks begin to lose their force: but drinking water is thoughtfully provided in antique Roman earthenware pitchers. At last the scene begins. Christopher Plummer as Commodus, mad Emperor who believes himself a god, descends from the giant hand which is supposed to have given him birth. (This was a Colasanti-Moore improvisation, written into the script.) Holding a flaming torch, he picks his way past prostrate, bleeding flagellants towards the stake, where Sophia Loren (playing his sister) and Stephen Boyd are waiting to be burned with the barbarians. The crowd has been taught to shout "Seesah! Seesah!" Plummer intones in an Old Vic voice: "When my father, Marcus Aurelius, died. . . ." But a wind is blowing, and flames lick his wrist. He drops the torch. The scene starts again.

". . . you brought me a torch and acclaimed me undoubted Caesar." Pause. This time he has fluffed. Somebody shows him how to hold the torch back and away from his body. Again.

"If we fight, the world will know that it is to the death. Kill me, and they're yours." He steps forward and releases Stephen Boyd. The scene is over.

Boyd, as Livius, the noble Tribune, has gone blond—perhaps to distinguish himself from Messala, the dark-haired villain of *Ben Hur*.

I asked him, "Do you find a great difference between acting in an epic and in a modern, realistic film?"

"None at all. Tony Mann is more interested in emotional reality than in anything else, and that's the same today as in ancient Rome. In this movie I had to do nothing that I can not imagine doing in ordinary life. Now, I wouldn't be driving a *chariot;* but imagine it's a horse and buggy, and there you are."

I was about to ask how often he drove a horse and buggy in ordinary life, when I saw that Sophia Loren was back in her deck chair, straw hat on head and ready to talk.

Although everything about her expresses an unusual vitality, Sophia Loren in real life has little in common with the fiery, hip-swinging Neapolitan peasant girl she often plays on the screen. The first thing one notices about her (even in a dull brown dress with untidy hair for her scene at the stake) is her elegance; the second thing (even while she is laughing, grinning, rolling her great eyes) is a trace of wistfulness, of mystery, hinting at tragedy. It is this double paradox—the earthiness crossed with elegance, the ebullience tinged with sadness—that establishes her irresistible appeal. Of all the actresses I have interviewed, she has the easiest and least affected manner; in fact, she is so straightforward that one finds oneself forgetting the interview relationship and doing too much of the talking. She is also the most beautiful: every second her features seem to form new, unexpected, yet always harmonious patterns, and one dare not look away for fear of missing a momentary image of Sophia Loren that may never be repeated.

I asked her the question I had asked Stephen Boyd, about acting in epics and in modern parts. Which did she prefer? Her answer was the exact opposite to Boyd's.

"I prefer both. No, that is not true, perhaps epics are not my favourites—though I like to do them every now and again. They are so completely different from realistic films—the emotions are on such an exalted level, it is like Greek tragedy, and that is good for one to do every so often, for a change. But modern films are more interesting to act in because they are about real life, and real life is more interesting to me. How could one talk in an epic in the way that I am talking to you now?"

I asked her opinion of *The Fall of the Roman Empire*. "I think it will be more interesting than *El Cid*. Though the *Cid* had a good story—love and hate, that always works." She described, a shade sardonically, the scene we had just witnessed: "I am to be burned, then Livius saves me. This part of the film is very difficult for me because they jump about within the scene. I do not expect to go through the film from beginning to end, but here they jump about in the middle of a *line!* They have to get rid of me as quickly as possible, you see, as I'm going to Rome at the end of the week to finish the film there, so they're doing all my bits together."

"Which is your favourite part?"

"*Two Women*. The woman in the book was fifty, with a daughter of eighteen—though they made the daughter fourteen in the film. And nobody ever said I was too young for the part. If you play the character right, people don't notice that sort of thing."

"Is there a part you would particularly like to play?"

"Yes, a play I saw on Broadway called *Who's Afraid of Virginia Woolf?* I would love to make a film of it—we're trying to buy the rights but it's very hot, many people are after it."

"But isn't it a very American play—an attack on American values and conformity?"

"That is true, but I could play it as an Italian who has lived in America for a long time and has adopted all those values."

"Would you ever do it on the stage?"

"I might in Italy. I want to act on the stage—I never have—and I might try in about two years' time. But in Italy first—I would feel more at home. The audience in a theatre is so frightening!" She looked around at the three thousand massed extras, stretching away into space, and laughed. "Of course, here

I have a bigger audience than any theatre could hold. But they haven't paid to watch me—in fact, they are being paid! I believe that it may be much more difficult to act in films, but that experience of the stage is necessary for every actor."

"Will you tell me about your next film?"

"My next film to come out will be *Altona*, from the play by Sartre, directed by De Sica. Some people like it, some people don't. I like it. It is a very interesting play but hard to make into a film. The next film I make will be a comedy with Marcello Mastroianni, also directed by De Sica and produced by my husband. Then *A Shot in the Dark*, with Peter Sellers and Jack Lemmon—either in Paris, or in London. Peter Sellers is so funny. I love British humour, and would adore to do a comedy with Alec Guinness like the ones he used to make. Alec Guinness and I adore each other—he is in *The Fall of the Roman Empire*, you know. I would like to come to London again, to take lessons in elocution. I want to get rid of my Italian accent."

"But it is so slight."

"All the same, it bothers me. If one speaks a language at all, one should speak it properly."

"You also speak French and Spanish, don't you?"

"Yes. And a little Italian!"

An extra walked slowly by on enormous stilts, covered by a long, long toga. Sophia Loren said: "How I would love to do that! Like being on a mountain all the time."

"Do you find your work prevents you from making friends?"

"It is only possible anyway to have four or five friends who really count—and they, of course, would understand if you can not see them, or can only see them in the evening. They remain friends."

"Do you see a lot of your family?"

"Yes. They would be with me now in Madrid but my sister has just had a baby and my mother is helping to take care of it. I will see them when I go to Rome this week."

There was a silence. Sophia Loren volunteered: "Lawrence Durrell came to see me. He is writing a story for me. He is a very interesting man."

"Have you enjoyed Madrid?"

"We have quite a nice apartment here. It is full of animals."

"Oh, what sort?" I asked, expecting Siamese cats or poodles.

"Cockroaches and rats," said Sophia Loren. "I woke up the other day to find a cockroach biting my finger. We put down lots and lots of poison, but it only makes the animals blossom more." She opened her arms in a beautiful gesture.

"Do you like animals, apart from cockroaches and rats?"

"I like birds."

"Have you heard about Hitchcock's new film, *The Birds?*"

"No, tell me about it."

I told her what I had read about the film.

"Hitchcock! He is very smart. And the public can be very naïve. But I admire Hitchcock—he is smart."

"Are there any directors you would like to work with?"

"Elia Kazan. And Billy Wilder in a comedy."

"Did you enjoy your years in Hollywood?"

"Of course it was an interesting experience, but I didn't enjoy the kind of stories they tried to make me do."

"Which actors do you admire?"

"Geraldine Page. And Katharine Hepburn. Of the men, Spencer Tracy and Marlon Brando. I think actors should see the work of others. I have always been to a lot of films. But I don't think I have been inspired, or influenced by any particular actor."

"What is the most important thing to you in the world?"

"The thing I most love is acting. I so love everything to do with it that I enjoy the things other actresses complain of. I don't mind being photographed and I don't mind being interviewed—I'm not saying this because you are interviewing me, it is true! I'm like a sponge, I soak it all in. When I am in front of a movie camera I come alive, I feel that I am free to do *anything!* I do things I could never do in life, because I am very shy. It is like a visit to the psychiatrist—all my inhibitions disappear."

"Does this feeling depend on the director?"

"No, it is in me. With De Sica—who found me—just a gesture is enough, and I know what is in his mind. Other directors may have to explain more, but my feeling is the same. I sometimes dream of a long vacation. But at the end of a week I'm so bored, I long to work again."

"When you were a child, did you ever think that one day you would be famous?"

"No, never. And I don't now. I don't think of myself as famous. Sometimes my friends say: 'You can't do so and so because you are famous' and it always surprises me. If I am famous, it has made no real difference to me."

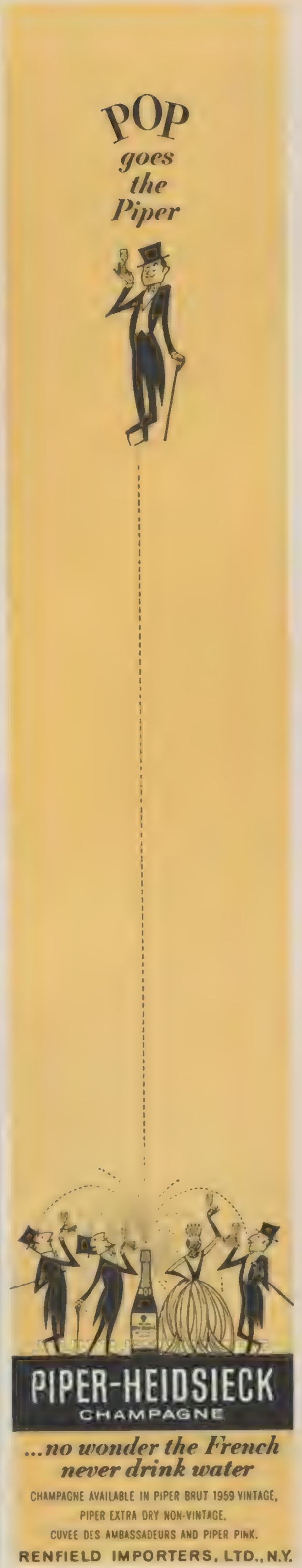
Carlo Ponti—a stocky, swarthy figure in a little wool hat and horn-rimmed dark glasses—approached. Sophia Loren's face lit up with pleasure.

I suggested that she might be photographed with her husband.

"Only when he is not looking you may do it. He is not an actor, you know! Have we spoken enough now?"

I asked Terence Donovan, who had been photographing her throughout our conversation, if he was happy with what he had got. He said "Yes," with a miserable expression on his face which amused Sophia Loren.

"At last one is happy!" she said, meaning (I later worked out) "At least someone is happy!" We looked bewildered so she repeated slowly, as though to two children: "At last one is happy." Then she went off arm in arm with Ponti: the vivid, lyrical, animated girl and the undistinguished, middle-aged man who made her a star. At first they seem an improbable couple; then one remembers the fairy-tale truth. Thirteen years ago a child—penniless, illegitimate—arrived in Rome from a Naples slum to find work as an extra in *Quo Vadis*—a Roman epic very much like this one. Ponti saw something in her which later the world was to see. She has loved him ever since.





BETTY PARSONS: DIARY OF AN ART DEALER

(Continued from page 157)

and author of *The Artist's Voice*, brought in a collector to see sculpture by one of the gallery artists. Adelyn Breeskin, Director of the Washington Gallery of Modern Art, telephoned to discuss changes in the choice of Ellsworth Kelly paintings in a show she was arranging called "The Formalists." More telephone calls to the Whitney, one concerning a Pousette-Dart purchase, one concerning the gift by an anonymous donor of a sculpture to the Museum.

Then a letter had to be sent to Adelyn Breeskin confirming the availability of the Kellys. A shipping invoice was prepared for a summer exhibition in New Mexico at the Roswell Museum. Another invoice detailed the arrangements for an exhibition at Parke-Bernet's auction rooms, arranged by the Art Dealers' Association, an organization that aims to stabilize the professional image of a hectic profession. Then a phone conversation with Hedda Sterne to discuss a symposium on art and industry at which Mrs. Sterne was to speak. The brother and sister of Bradley Walker Tomlin visited the gallery for the annual accounting of the estate of that dead artist. More correspondence followed, dealing with a travelling exhibition, a project originated by Mrs. Parsons' assistant, Jock Truman, to tour Roman Catholic universities around the United States with the paintings of William Congdon.

BETTY PARSONS' EARLY LIFE: NEW YORK, PARIS, AND CALIFORNIA

Betty Parsons was brought up in an aristocratic society, but one in which her father did not hold a secure place financially. . . . An orthodoxy of opinion perfectly adjusted to the privileged topography of Palm Beach and Newport, where the family lived when not in Manhattan, showed when Betty was not sent to college, because college was judged to be "unfeminine." . . . In 1920 she married Schuyler Livingston Parsons. . . . In 1921 she went to Paris for a divorce: she stayed in Europe, content to be an expatriate, relieved to be far away from conventional Newport mores.

That time in Europe became an absorbing period of self-definition, of the discovery of the central importance of art in her life—both her own and other people's art. . . . At a time when American intellectuals felt no confidence in their home environment, they made themselves at home among European artists and writers. . . . Brancusi cooked meals for Betty. . . . Among her fellow students in Bourdelle's studio was Alberto Giacometti: she remembers that they were both too awkward in each other's presence to become friends.

When she returned, reluctantly, to America, Betty Parsons avoided her native East Coast and went to California. . . . She studied with Archipenko and, in her turn, gave sculpture and drawing lessons in her studio, as well as painting a few portraits. The rates were ten dollars a week for two evening sessions from 8:00 to 11:00. She averaged five students a week, but was forced to use another aspect of her European experience to increase her income. Her knowledge of wine, acquired in Paris, enabled her to get a job as wine selector for a liquor store.

TEN YEARS IN NEW YORK GALLERIES BEFORE HER OWN

In 1936 Betty Parsons returned to New York and began taking her watercolours round the galleries, a situation she was later to experience countless times from the other side. The Midtown Galleries gave her a show, the first of a series which continued until 1961: in addition to exhibiting in the gallery, she started to work there on a commission basis.

From 1941 to 1944 she was director of the art gallery at the Wakefield Bookstore, 64 East 55th Street. . . . At the Wakefield she had shown such new artists as Alfonso Ossorio, Saul Steinberg, Theodoros Stamos, Walter Murch, Hedda Sterne, and Adolph Gottlieb. The personal reputation of Betty Parsons was growing and she was now invited to manage a contemporary art section of the Mortimer Brandt Gallery at 15 East 57th Street. . . . Her salary moved up to $35 or $40 a week, plus commission on sales. Now began an eighteen-year association of Betty's with 15 East 57th Street.

THE BETTY PARSONS GALLERY, 1946 TO PRESENT

On October 2, 1946, she opened a gallery under her own name for the first time. . . . Her list contained artists destined for success and others who were not, as well as artists in between fame and oblivion today. The fact is, and it can not be stressed enough, that nobody in New York in the '40's could tell precisely what was happening to American art. . . . What is remarkable is that Betty Parsons should have brought so many American artists, whose worth was later proven, under one roof so early. . . . She denied that she had shown more women artists than any other dealer, but when I listed twenty-four, nine of whom were, at the time of this conversation, still with the gallery, she conceded the point. . . . She does not, as most people do, roll up her life like a snowball as she goes along. In fact, she

is forgetful and impressionistic about her past. Her experiences and reactions are not governed by accumulated memories.

Betty's relationship with her artists was a great deal more than that of promoter and star, or merchant and commodity. On September 26, 1949, for instance, Bradley Walker Tomlin sent her the following letter: "I wanted to talk to you about the cumbersome name I have carried about with me for so many years. . . . What I really would like is to have been called Tobias as we have had them in the family since the seventeenth century." Two days later Betty's reply included the following: "As for your cumbersome name, it's long but handsome, and although Tobias is pleasing and Tobias Tomlin would be very pleasing, I think it would be a mistake at this point to change."

The gallery was suited architecturally to the emerging American painting. No other gallery in New York permitted the sympathetic display of the large paintings which were crucial in the new situation. . . . The floor was uncarpeted, the paintings were unframed, the lighting never schmaltzy.

It became a place where painters showed one another their work, and saw their own work fresh, in a new setting. The hanging of shows was an occasion for self-discovery and discussion, for camaraderie and analysis, and not simply preparations for a selling operation. . . . It was a fortunate coincidence that Betty Parsons and her gallery were available at the time that American artists were discovering the power and resources of the big picture.

Each year through the 1950's Betty held twelve shows, sometimes of one artist, sometimes doubling them up. In 1954, when William Congdon was due to show, the small room in the gallery was, at his insistence, given to a new artist who came into the gallery, Lyman Kipp. (This is one of the rare occasions that an artist yielded his exclusivity to another younger artist.) Through the decade the number of Betty's artists gradually increased, beyond the number usually handled by one dealer. . . . In 1958 she even opened a second gallery, Section Eleven, in the next building.

Section Eleven was closed in 1960, in its third year, largely because of unsolved problems in logistics, arising from the difficulties of administering two galleries. Organization was never Betty's strong point. . . . The energy and goodwill that leads to discovery and early publicity requires a follow-up, in terms of promotion and concentration, that has never been Betty's main gift. Her idea of art, as something creative, liberated, exciting, to use terms she uses about it, intervene to make boring the procedures of consolidation.

A gallery, for her, has always been a means of self-expression, before it was a means of earning a living. And yet, or, perhaps, because of this thoroughly personal basis, her gallery played a crucial rôle in the emergence of a new American painting in the late '40's and early '50's. . . . Clement Greenberg wrote: "Mrs. Parsons has never lacked for courage. It is not a virtue signally associated with art dealers (or, for that matter, with art critics or museum directors either), but then she is not, at least for me, primarily a dealer. . . . In a sense like that in which a painter is referred to as a painter's painter or a poet as a poet's poet, Mrs. Parsons' is an artist's- and critic's-gallery: a place where art goes on and is not just shown and sold."

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(Continued from page 181)

HOTELS: Because the Swiss are proud of being hotel-keepers, they make their guests proud to be guests. This creates a profound sense of well-being. In Switzerland, the guest is always right; he enjoys such peace of mind that he is apt to linger. In Montreux one runs across English ladies who came originally in 1935, for a fortnight. Characteristically frugal, the Swiss have few luxury hotels—the Three Kings in Basel, the Kulm and the Palace in St. Moritz—and even those few go in for more comfort than display.

Display to one side, many hotels are run peerlessly: the Beau-Rivage in Lausanne, the Palace-Hotel in Bürgenstock, the Saratz in Pontresina, Seiler's Hotel Mont Cervin in Zermatt, the Bergues in Geneva. All offer a wealth of conveniences, a tradition of service, and more than a hint of snob value, which shows up on the bill. César Ritz, a descendant of an illustrious family of choir-stall sculptors, made his hotel formula famous the world over. His name became, in fact, the symbol of something grand but in solid good taste; of high living tempered by the common sense of a Swiss peasant. (More about hotels on page 84.)

INSTITUTIONS: Among those so familiar that we rarely think of them as Swiss: Payot's Miniature Encyclopaedias; Nescafé; Bally shoes; Sandoz drugs (including Fiorinal); the International Red Cross, an institution invented by the Swiss Henri Dunant.

INVENTIONS: Milk chocolate; life insurance; vitamins; D.D.T.; rack-engines; powdered milk first made by the pharmacist, Nestlé in 1867; and an endless series of improvements upon the delicate mechanisms of watches.

KALTENBRUNNER: The Davos tailor known for his superb ski clothes. (Jacqueline de Ribes, among others, buys there.)

KLEE, PAUL: A great painter who was born in Berne and died in 1940. The Berne Museum has the largest single collection of his paintings and drawings. (Another Swiss artist, known especially for his drawings, is Füssli.)

KURSAAL: Every resort in the German-speaking region has a Kursaal, even if there is no health cure involved. Usually it is a building, in a style midway between gingerbread and Napoleon III, where ladies gather around five o'clock to eat little cakes known as *stückli* and to listen to a string orchestra.

LANGUAGES: There are four official languages: French, German, Italian, and Rhaeto-Romansch. Rhaeto-Romansch is spoken by only about one per cent of the population, those in the Grisons canton. (In the Engadine, it is called Ladin.) Practically speaking, German—its spoken version is a Swabian dialect—tends to predominate. A delicate problem, and one to be touched upon circumspectly.

MONEY: Mainly due to an institution known as the numbered bank account, Switzerland is a kind of repository for the world's money. Because some of that money is hot, Swiss banks have long figured prominently in the stock baggage of writers of thrillers, the world over.

MUSEUMS: Important in the following order: Basel, Berne, Zurich, Geneva.

NEWSPAPERS: Swiss papers have three startling merits: they don't blacken the fingers, have no typographical errors, and are strictly objective in their reporting. The Basel, Geneva, and Zurich papers have editorials read by political pundits all over the world.

NIEHANS, DR. PAUL: The famous Swiss cellular expert, head of the Research Centre for Cellular Therapy at Vevey, who is convinced that the injection of young animal or embryonic cells into human beings will restore to health almost any sick part of the human body. (His patients at Vevey are said to have included Konrad Adenauer, Winston Churchill.)

NIGHT LIFE: The term is practically unknown to the Swiss—except maybe in Geneva.

OTTAVIA: An American maker of extravagantly pretty curtains and table linens with mills in Switzerland. Now, Ottavia has invented some extraordinarily beautiful curtains of fine Swiss organdie inset with a kind of *point de Venise* lace, much of the work done by hand.

PFENNINGER, DR. WERNER: The Swiss-born scientist now in charge, at Northrop in California, of research on Laminar Flow Control—more commonly called LFC, most commonly called the slit-wing plane. (The slit-wing Northrop X-21A made its first successful test flight at Edwards Air Force Base last May.)

POLITENESS: Swiss storekeepers rarely fail to smile, even if they are selling you only a package of cigarettes.

QUALITY: "Switzerland," said former President Motta, "is the country of high averages."

RAILROADS: The Swiss rails run over 5,102 bridges and through 608 tunnels. The lines are almost entirely electrified, and the mountain locomotives are the most powerful in the world. If the railroads were called upon to install a station, complete with restaurant, on the summit of the Matterhorn, they would get to it with neither delay nor surprise.

RAMUZ, CHARLES FERDINAND: The great Swiss writer from the Canton of Vaud who wrote prolifically from 1903 until his death in London in 1947; was unappreciated until late in his career. He is now such a hero to young Swiss writers that they go so far as to imitate his moustache.

RÉDUIT, LE: With this name, meaning citadel, the Swiss baptized Geneva during the persecution of the Huguenots and Calvinists. (Geneva has also been called "The Eternal Asylum.")

(Continued on page 220)

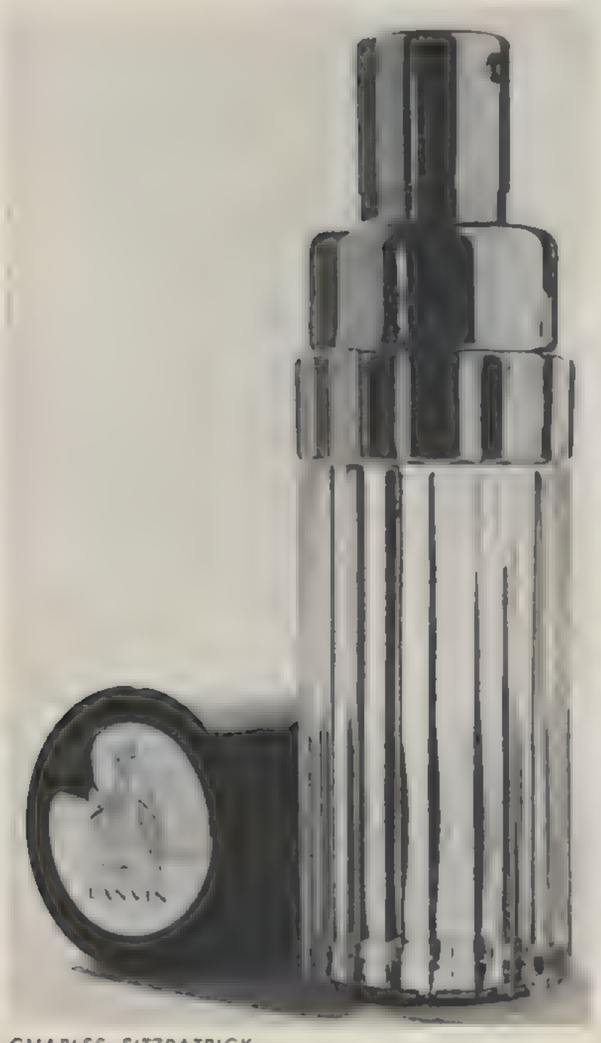
BEAUTY CHECKOUT

(Continued from page 94)

assistant holds the client's head in a firm but well-mannered hammerlock, Vidal moves in like an elegant young middleweight boxer, shirt-sleeves rolled up, energy at the ready. Feinting with his scissors and jabbing at the hair he wants to shape and shorten, he's apt to cut three times at a single go-around: once when the hair's first washed; again when it's rinsed; again when it's being combed out. Vidal, who clearly has the eye and interest that make fashion (and the vitality that makes empires) could, one day, go World. Meanwhile, he's opening a second London salon at the Grosvenor House Hotel where, presumably his broken-in clientele will flock, leaving the New Bond Street salon open to more luxurious, longer treatments for women who want less-crowded comfort when they're having their hair done. At this very red-hot second, the tall, narrow, jammed salon at New Bond Street is still headquarters, and there Vidal has had the good sense to establish a crew of highly trained, totally satisfactory assistants who see to it that if your appointment isn't with Vidal himself, it's with his ghost. The salon is managed by a Mr. Gordon who knows and cares about make-up, and while he won't actually redo your make-up for you, he will counsel you on what it takes to complete the Vidal look (fake eyelashes; moth-wing eyes pitched into shadow). If London isn't your turf, you can find echoes of the Vidal Sassoon cut elsewhere. More and more, we find, the bright hairdressers of the world case one another's salons, discuss techniques, compare work, argue razor versus scissors. All to the good, we consider, considering the way the rest of us move around, and the need to find an understanding hairdresser to keep up a liked look—wherever.

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AN ABC OF SWISS LIFE

(Continued from page 218)

. . . Among those who now like to live in Switzerland, off and on, are Irwin Shaw. Richard Condon, William Holden, Yul Brynner, Vladimir Nabokov, Audrey Hepburn and Mel Ferrer, Paulette Goddard. and Erich Maria Remarque, the English painter Ben Nicholson. and the German painter, Julius Bissier.

RENVERSÉ: "White" coffee.

SACHER COLLECTION: Another of the extraordinary Swiss collections of art. one that reflects the friendship of its owner, Mme. Maja Sacher, with such painters as Arp, Miró, and Braque. A charming, distinguished collector, Mme. Sacher lives outside Basel, in a big house where vines grow among the paintings.

SCHMIDHEINY. ERNST AND MAX: These brothers. sometimes called the Rockefellers of Switzerland. share between them an industrial complex that includes Swissair. the Swiss Credit Bank. and the Swiss Holderbank-Wildegg Cement Company. Both are founders of the European Harvard Club, which imports about thirty Harvard Business School students every summer to work for three months as trainees in the Swiss banks.

SKIING: German millionaires go for the first time to St. Moritz, for the second to Crans. Up-to-the-moment Frenchmen are discovering Verbier in place of Gstaad. Americans flock to Klosters: the British to Pontresina. Real Experts ski at Davos, Wengen, and Zermatt; unassuming Genevans go no farther than Saint-Cergue.

SKIRA. ALBERT: The Swiss publisher, with offices in Geneva, Paris. and New York. of what are probably the most searching and beautiful art books in the world. A man who can at once concern himself with squaring a caption and be so unconcerned as to be six months late for a definite appointment, Skira built his business from nothing; with rather brash verve and no money, he began by commissioning Picasso to illustrate Ovid's *Metamorphoses*. (Other important Swiss publishers: Mermod. Mermoud.)

SOLITUDE: Summer travellers who want it should try Sils-Maria, frequented by Pierre Jean Jouve and, once upon a time, by Nietzsche; the Bürgenstock; Mont Pèlerin; Caux; and, if they like the primitive, Saas Fee, Chandolin, and Evolène.

TELL. WILLIAM: If unromantic historians are to be believed, the entire apple story is nothing but an Icelandic legend taken over by the Swiss because it fitted in with their national grudges and aspirations.

TOWNS AND VILLAGES: Everyone knows that Geneva is the "Protestant Rome"; Fribourg the Catholic Geneva: Basel a mercantile mart: Zurich a banking and business centre; Berne the Washington of Switzerland; and Lausanne a young, worldly city with stone steps sweeping down to the Lake, ex-kings and queens everywhere. Two good rules: (1) Ferret out the "old town" in every city. (2) Leave the highways and explore the villages, dirt roads and all.

WATCHMAKING: There are three-thousand watchmaking firms, turning out fifty watches every seventeen seconds, or about thirty-three million a year. One out of every two watches in the world is made in Switzerland. It all began in the seventeenth century, when a traveller brought back an English watch and it stopped running. He gave it to a young blacksmith who took it apart, studied the works, and got it going. This young man later improvised the necessary tools and *made a watch*. The year was 1679.

WINDS: The *brises*. which envelop the mountains in afternoon clouds, also bring on head colds. The *föhn* is a hot wind which melts the snow. releases avalanches, whips up the lakes, provokes false springs, and makes the mountain people nervous and gloomy.

WINES: Although the French studiously disdain them, Swiss wines are not without honour in their own country. It was of the white wine of Dézaley that Ramuz said: "It's a square meal."

WITZ, KONRAD: Probably a German by birth, this great painter was declared a citizen of Basel in 1435. In 1444 he painted his "Miraculous Draught of Fishes," often called the first European landscape painting; it is a view of Geneva and the Mont Salève, with the Apostles fishing in the Lake and. in the background, mountains. Of it, the French art critic and historian Henri Focillon wrote: "Here the Middle Ages are combined with a modern attitude toward the interrelationship of man and nature, and perhaps no other work stands closer to us than this." One sees it in the Geneva Museum.

WRITERS: Paul Morand. born in Vevey, called the Lake of Geneva "a giant ink pot." Born on its shores were Rousseau. Madame de Staël, Benjamin Constant. H. F. Amiel. and Ramuz. It was as well the favourite resort of such foreigners as Cingria, Byron, Shelley, and Jacques Chardonne. Other great Swiss names: Blaise Cendrars. Jakob Burckhardt, Gottfried Keller.

ZOO: One of the most complete and modern zoos in Europe is in Basel. The giraffes are superb.

ZURICH: Zurich stands not only for the letter "Z" but for the triumph and the peril of the Swiss way of life. It is a triumph because its affluence. its conquest of industry delight the eye. It is a danger because between its insurance business and easy-living suburbs, the Swiss risk losing their souls. The danger is not an anachronistic Switzerland but a miniature edition of America, a homogenization of languages and leisures and living conditions. An antidote to this danger is the Swiss love of the past: Switzerland remains, happily, a province of old Europe, perhaps the only one left, with all its clashes, contrasts, and singularities—plus a drop of disquiet in the brew.

TRANSLATED BY FRANCES FRENAYE

TRAVELLERS' TIPS, FAR-FLINGING

Some level-headed, some personal, some precisely aimed at Africa

BY ILKA CHASE

EDITOR'S NOTE: These nuggets of advice, outcroppings from experience, spatter Miss Chase's observant, entertaining, unpanicked travel books. the newest of which, *Elephants Arrive at Half-Past Five*, concerns Africa, and will be published this month by Doubleday.

Always keep your passport up to date. Who knows when opportunity may knock?

When estimating the cost of a journey do not forget—if you pack a camera—to include film and charges for developing same. It can be quite an item.

Aid to packing: Make a list, this time starting at the top of the head and descending to the soles of the feet, of supplies to take for the care of the person. A systematic checkup at the start of the journey will save time and stave off frustration later on.

When sighting Africa, especially if safari-minded, give your travel agency enough leeway to plan properly so that your reservations at lodges and camp sites may be confirmed. They are smaller and more primitive than conventional hotels and accommodations are limited. If you intend to shoot you will want to be sure to have lined up a good professional hunter who will act as your guide.

If flying, forward heavy paraphernalia by air freight. It is expensive but much less so than the excess luggage charge of passenger planes.

Put a card or piece of paper with your name and the address of your next stop inside your suitcases on top of your clothes. That way if the tags or labels on the outside become detached your chances of eventually getting your luggage are still good.

Carry hangers with you, either inflatable ones or the lightweight folding kind. They are a convenience in city hotels, a necessity at the lodges in the game reserves.

Take woollen gloves and heavy sweaters to East Africa. It is the land of the great peel. Dawn and evening in the high plateau country are very cold. By midmorning you will strip off your heavy sweater and by noon want no more than a blouse, but be prepared for the day's extremities.

The doctor's advice to men: for the chilly hours a chamois shirt is warmer than khaki yet unlike nylon it has pores; it is not *too* hot.

Women! If you are going to be motoring be sure to take scarfs to wrap your head in. The dust of Africa is formidable. Be sure also to take a good shampoo and your own rinse if you use one.

Camel's-hair brushes are invaluable for cleaning camera lenses. When not actually clicking keep your cameras covered.

Even if equipped with enough colour film to rival the NBC peacock, you will want black and white for late shots.

Especially good for Africa but applicable to other lands too where the natives are wary: a Polaroid camera plus what-

(Continued on page 222)

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TRAVELLERS' TIPS

(Continued from page 221)

ever others you use is a good investment. If one of you diverts the quarry with pictures instantly developed, which you give them, the chances are they will be enchanted, cease chattering about money, and your accomplice will be able to get a permanent record.

When possible have pictures developed locally. In Nairobi an Indian shop, Karmali's, does them quickly and well. With a hand viewer you can have fun looking at them and they are great whilers-away of time on airplane trips.

Take the best binoculars you can afford to Africa. They will add immeasurably to your pleasure in game watching.

Take along a powerful flashlight, preferably one that can sit on a table. It will be handy for reading in bed or for writing and you'll need it in the bush anyway. Some of the camps have electricity, but it is for the most part a courtesy term.

Take matches. Hard to come by in Europe, they are almost non-existent in Africa. You *can* buy them but they're never where you are and it's a nuisance.

Carry your own Do Not Disturb sign with you to Africa. Some places do not have them and if there is no sign on the door, come hell or high water, you will be roused with morning tea at six or six-thirty.

A transistor radio is nice to have. There'll be areas where you're able to pick up an occasional broadcast which can be enjoyable while bathing and changing in the evening.

If you are games people, a couple of packs of cards and travelling chess and checker sets may be welcome especially in the evenings, when the lights are inadequate for reading.

Never be without a little portable sustenance. In some of the African lodges you must provide your own and although many of them have bars, if you arrive at an off-hour getting a drink is a tricky procedure.

We did not realize it until we were in the middle of Africa but with a little enterprise travellers can manage without a chauffeur. Not quite so readily in Kenya and Tanganyika but in Uganda the 3,000 miles of all-weather roads are good and well marked. One has to have a ranger or a guide in the reserves but they are always available and even with a chauffeur they are necessary. For the most part Africans speak enough English to give directions, and our experience was that the Natives Are Friendly. In Kenya and Tanganyika you have to know how to drive a Land-Rover, in itself no trivial accomplishment, but in Uganda almost everyone travels by regular car.

As for Egypt: when shopping around Cairo stick to the open markets. Once indoors you're trapped, bound, gagged, and laid on the altar.

When visiting tombs in the Valley of the Kings in Luxor carry your own flashlight and bulbs. You are allowed to take pictures but the flashlights used by the guides are inadequate.

There will be delays. One can suffer sad disillusion in travelling by failing to appreciate the basic meaning of the word "travel" itself. The stem is the same as travail meaning toil, suffering, weariness. It is also like the French verb "*travailler*," to work.

This tip will be ignored but I offer it anyhow. Rest before sight-seeing, especially if flying. Flying is fatiguing and one needs time to recuperate. Eventually we will be getting to Europe in a couple of hours, to the Orient in five or six. These countries are still a long way from home. Machines can go that fast but the human physique can't. Time is different, food and water unfamiliar, the pace of life one to which we must become acclimated. Also, when arriving in a country for the first time emotional tension is usually high. Rest, therefore, is advisable, unless of course one is so taut with excitement that taking a nap is tantamount to exploding.

Pack a hobby when you go. Seeing the world is marvellous, but I have found that one's enjoyment is greatly enhanced if it is focused—if one has a specific interest apart from what may be called the automatic sights: museums, churches, the countryside itself. This hobby may be markets or gardens, schools, boats, animals, or pickle factories, anything so long as it is a particular weakness of your own.

Keep a little American money in small bills in an inner section of your billfold. It is always negotiable in emergencies, but use it sparingly as you are probably paying more in dollars than you would in native cash.

Pack a small stiff nailbrush. They are invaluable for scrubbing shirt collars and cuffs.

Take with you Scotch Tape, labels, and manila envelopes. They lie flat in your suitcase and are often difficult to buy on the way. The big envelopes are invaluable for sending home scarfs, handkerchiefs, postcards, catalogues, small guide books, and such.

Dark glasses and shade hats are a must but be sure the latter can be secured in high winds such as occur in the Greek islands. Carry bags with handles

rather than the envelope variety as you will want to keep your hands free for hanging on to things and taking pictures.

In Eastern countries be sure that footwear does not have laces. You may be slipping in and out of your shoes a dozen times a day visiting mosques and temples.

Let each member of the family of writing age have his own pen for filling out the countless forms handed out by officials.

Heaven forbid that you should try to smuggle, that is not what I mean to imply, but we have found it prudent when crossing borders to draw as little attention as possible to as little luggage as possible.

If, when on a journey, you see something you long for and can afford it at all, *buy* it. If you don't you'll regret it all your life.

If going to southeast Asia in the summer don't take evening clothes unless you know you will need them for a specific occasion. Evening life is informal—a dark lightweight suit for a man, cocktail dresses for a woman.

In the Orient stick to gin and tonic. Scotch whiskey is available but costs the eyes in your head.

Carry one or two small bottles or flasks with you. Plastic ones are lightest but they affect the taste of liquor, yet you will need some container in which to pour the residue from a large bottle when it is too much to leave behind, and not enough to make toting the parent bottle worthwhile.

There are bound to be slack moments, sometimes depressing ones. Have a few books handy including a hair-raising murder or two; they will tide you over the bad spots.

Try to hold on to a sense of values. New impressions will be flooding in upon you, strangers will be giving you information you can not always check. Common sense is just as valuable on a journey as at home.

When coping with letters of introduction make a double list. On one side the people to whom you are sending the letters with covering ones of your own, on the other the friends at home who know these people and who gave you the letters. This is especially necessary in countries such as Japan where names bear little relationship to the sounds you are accustomed to, and where telephonic communication—and they will telephone you—is poor.

In London book a table in advance for Sunday nights. Few restaurants are open and those that are are usually crowded.

When you get home, try to leave twenty-four hours for readjustment—catching up on mail, family news, et cetera. Forty-eight are preferable.



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WHEN ISLANDS CALL— DON'T ANSWER

BY R. P. LISTER

EDITOR'S NOTE: R. P. Lister, the English poet, novelist, and article-writer, has written three novels. His latest, *The Rhyme and the Reason*, published last spring in England and the United States, will soon be joined by a fourth. This is his third piece for Vogue.

The first piece of the New World I ever saw was a bit of metropolitan France. I remember the occasion well, which is not surprising, as it was only last year that I saw it, and I have a good memory for that sort of thing.

We were south of Newfoundland, about half way from Cape Race to Cape Ray, but no land had come into sight as yet. We were setting a course of 294° in order to clear Cape Ray but keep to the northern half of the Cabot Strait, since most of the pack ice drifts out through the southern half, with the outbound current. By morning, we reckoned, we should be off Cape Ray, and so we were. We were also stuck in the pack ice, which was setting a more northerly course than usual, but at the tranquil evening hour of which I write this happy fate was still hidden from us.

It was eight o'clock of an April evening, the vessel was rolling and pitching, and I was playing ludo in the smoking-room with a couple of students and the Chief Engineer, when someone stuck his head in and said there was land to starboard, if we wanted to see it. We went out, into an air temperature of 35°, and took a look at it. It was not so much land as a light, due north, group flashing two, every fifteen seconds, and readily recognizable, to anyone with a decent chart and a proper knowledge of his whereabouts, as the Pointe de Galantry light on St. Pierre.

We went back and finished the ludo game, and an hour later, when I next took a look over the starboard rail, the St. Pierre light was still visible to the northeast. Due north of us was the light on Pointe Plate, on Langlade, or Little Miquelon, flashing white and red, every five seconds.

So there we were, and that was the New World. It was also French. It seems that when we, the British, took over the large hunks of Canada that the French had unfairly tried to bag for themselves, we unaccountably failed to acquire final possession of these little islands off the Newfoundland coast. They have been part of France since 1814. It seemed to me that it was not too late, even now, to land a small, well-armed force and claim them for the Crown. After all, most of the world has been British at one time or another, and a part of it that has remained thoroughly French, particularly in these regions, must feel a certain sense of isolation, as if it has somehow been cut off from the main tide of human affairs.

However, Franco-British relations, though permanently cordial, tend to be sporadically delicate, and it hardly seemed worth while making them even more delicate than usual for the sake of a couple of rocks and a few thousand fishermen kept probably in a perpetual state of half-frozen misery by the Labrador Current.

Thinking about those little islands the other day, it struck me that they were just another example of the places I had seen but never visited. I began to reckon up how many places of this kind—seen, but never set foot on—were part of my experience, and the length of the list soon surprised me.

Take Denmark, for example. I have never been to Denmark, but I have seen it three times; and the odd thing is that each time it looked quite different. The first time I saw it, I was sailing up the Skagerrak on the way from Tilbury to Gothenburg. It was late at night, and Denmark was a row of twinkling lights, very gay, away to starboard through the crystal-clear night. The next time I saw it was a couple of weeks or so later, on the way back from Gothenburg to Tilbury. It was daylight this time, and Denmark had turned into a low-lying, grey line on the horizon, to port. It was a melancholy sight.

I saw Denmark again quite recently. The southeasternmost extremity of that country lies just across the direct line from Riga to Amsterdam. After we had been flying over the Baltic for rather over an hour, the amiable Dutch steward bent over me and said there was a bit of Denmark directly below, if I would care to look at it. Naturally I looked immediately, and there it was, a beautiful little Danish island, looking very quiet and green, as a Danish island should. I was very happy to see Denmark looking so nice and pretty, as I had always imagined it, until those unsettling experiences in the Skagerrak. Nevertheless, it seemed sad, and even a little ridiculous, to have seen Denmark so often, and in so many of its changing moods, without ever having been there.

Then, of course, there is Outer Mongolia. On the way from Peking to Irkutsk, just lately, I flew directly over Ulan Bator; and a remarkable sight it is on a clear day, laid out in a sort of half-moon plan, with thin ribbonlike roads running out from it into the illimitable nothingness that surrounds it in all directions. I should not want to spend long in Ulan Bator—not even as long as I should want to spend in St. Pierre and Miquelon, and not nearly as long as I should like to spend in Denmark—but I should like to set foot in it once, having seen it; even if it was only to walk across the tarmac to the airport building and back again, as I did at Omsk.

(Continued on page 226)

CORRIDORS OF SCENT

Continued from page 119





CHARLES FITZPATRICK

"Nuit de Longchamp," above, a classic delicate mixture of flowers from the mauve-green hills above Grasse. It's a scent of Paris on spring nights—light, witty, unblushingly soft. By Lubin, almost the oldest Paris perfumery, whose "Flanelle" for bureau drawers and travelling we talked about in July. The perfume, above, $25 for 1 oz., plus tax; also in a purse spray. The same scent comes in an Eau de Toilette. *Below*, a deliciously pretty peignoir in Lubin's white-and-navy-black toile de Jouy. At Henri Bendel.

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WHEN ISLANDS CALL

(Continued from page 224)

All this reminded me of King Richard I, Coeur de Lion. I have always felt a strong temperamental sympathy with this early namesake of mine, perhaps because he spent most of his life messing about in a rather pointless way, though with vigour. He took his many serious responsibilities with no seriousness at all. and he also wrote poems in Provençal. He met with a typically pointless end, being shot by a crossbowman while besieging a small castle of no importance whatever, because its owner had dug up a golden statuette-group of Roman origin that King Richard thought he would rather like to have. I often think that I shall end my days in a similarly pointless though less kingly fashion, perhaps by stepping backwards off the Broomielaw into the Clyde on a wet Saturday night.

This same King Richard, my spiritual if not closer kinsman, went off once on a Crusade. He was unsuccessful in his attempt to recapture Jerusalem from the Saracens; but he got as far as the top of a hill, so the story says, from which he could see in the far distance the holy city in which he was never to set foot.

Here is another thing Richard and I have in common. We both tend to find ourselves looking upon something we shall never reach, only in my case it is not Jerusalem, but places like St. Pierre and Miquelon. Denmark and Ulan Bator.

When I look further into the list of places I have looked upon from afar. I find that there are numerous cities among them, but the majority tend to be islands: and of the two. the islands are by far the more interesting. The experience of seeing different cities from the air has a sameness about it: Kazan. Sverdlovsk. Lille. come to much the same thing, except that at Kazan the enormous Volga rambles away southwards across the plain, with long strings of tug-drawn barges on it; but here it is the river that is the attraction. not the town.

The only other way I know of seeing numerous cities without actually reaching them is to travel around America by Greyhound bus. In this way I have seen many unattainable cities, as, for example, Toledo, Ohio. Hurtling in the dawnlight along Highway 80 or 90 (it seemed, to my confused European mind, that they were one and the same), at a speed considerably in excess of the legal limit. I was able to view for several minutes, at a great distance and through a light haze, a part of the upperworks of Toledo, protruding above the intervening terrain. Then it died away, and I was left with nothing but the incomparably beautiful Ohio barns. and the prospect of having an equally brief and distant glimpse of Cleveland later on. I was in much the same situation as my distinguished fellow-poet, Richard I: only, Toledo and Jerusalem being what they are, the resemblance between them did not occur to me at the time.

Islands are a different matter. When I was a student I used to spend my long vacations wandering up and down the Northwestern Highlands of Scotland, living on bread and cheese, and tea without milk or sugar, for the lack of funds to eat anything better. Whenever you climb a mountain in those regions—Benmorecoigach, Ben Fhada. or the Five Sisters of Kintail—and the weather happens to be fine, you are faced with the whole of the Hebrides. lying sprawled about on the silver ocean in all the impassioned idleness of the Gael. It is an enchanting prospect, and the names of the islands are as magical as their appearance—Canna, Rum, Eigg, Muck, Coll, Tiree. Benbecula. Uist. I saw them all a hundred times. but for the same lack of funds I was never able to visit them. and I have never visited them yet; though I have sailed round Mull. flown over Lewis and viewed the Cuillins of Skye from every conceivable angle.

I have seen Iceland, as has many a transatlantic traveller with an eye for the cheapest air fare. Flying along the southwest coast on a brilliantly clear morning, I looked across the whole of the desolate interior, from Mount Hekla to the great

glaciers, Mýrdalsjökull and Vatnajökull, and was fascinated by what I saw.

I have seen most of the islands around the British coasts, now I come to think of it. I have seen Anglesey, the Isle of Man, Lundy; Holy Island, off the Northumberland coast: Arran, Inchkeith, and the Bass Rock, though never the Isle of Wight, by some peculiar chance. I have seen the Orkneys, as I sailed on a dark evening through the Pentland Firth between the islands and the mainland. As for European islands, I have seen several thousands of them at once, off Stockholm. I have seen Helgoland, from a freighter tossing about in the North Sea on the way to Cuxhaven, at the mouth of the Elbe.

I have seen Ushant, off Brittany; Belle-Île-en-Mer, and the Îles d'Yeu, de Ré, and d'Oléron, on the way across the Bay of Biscay to Bordeaux. I have seen Dutch islands at the mouth of the Schelde: several of them have since been turned by the indefatigable Dutch into pieces of the mainland. But I have never actually landed on any of these islands, and it sometimes seems to me that if I did not happen to live on one I should hardly ever have visited an island at all. When I think of the number of islands I have seen and not visited, the tale of those I have actually set foot on—I can hardly think of any except Long Island, Fire Island, three or four of the Scillies, the British island I live on, the neighbouring island to the west, and ones in the middle of the West Lake at Hangchow—seems pitifully inadequate.

The situation could be remedied, to a trifling extent, if I took a train next Saturday to the Isle of Wight, provided I had enough money for the ferry and the ferry was not overloaded already with holidaymakers. I could, though, take more immediate steps. There is an island in the middle of the lake in St. James's Park, a mile or so east of here. There used to be a pelican on it; for all I know, there is one still. I could take the Underground down there this afternoon and wade across. If, on being apprehended by the park-keeper, I explained to him my urgent need to visit more islands before I die, I am sure he would understand.

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More about the news on page 138

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CHARLES FITZPATRICK





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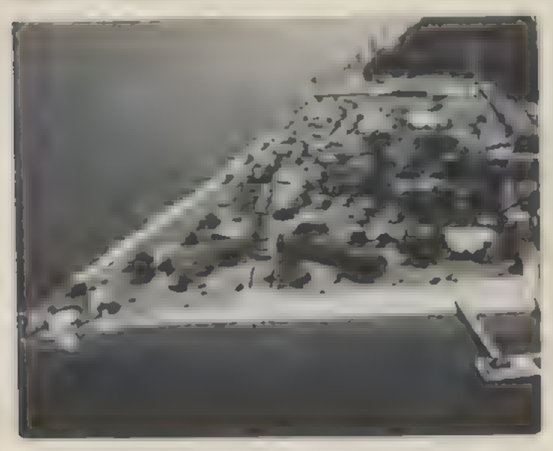
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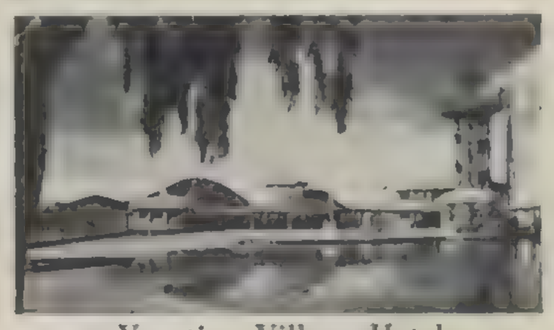
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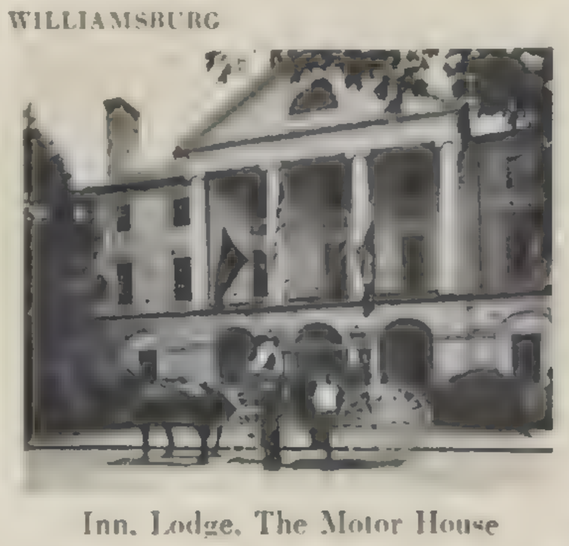
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THE Travelog section is listed for your information and convenience when planning a vacation or holiday. The hotels and resorts listed excel in hospitality, food & pleasant atmosphere.

THE BOOT SAUVAGE

Zoo story from the ankle up



CHARLES FITZPATRICK

Fur or furry, sleeked or shaggy—five rousing boots on winter's traces. Giraffe spots, black-and-white, top left, stretching sleekly to mid-leg heights, warmed by a black fleece lining. By Golo, of Leather's Best hair calfskin, $45. At Henri Bendel.

Seal to the ankle, top right, with narrowed toe, cuban heel, leather sole. By Herbert Levine, of shaded French sealskin in a range of taupe—silver-pale to dark, $75. At Bonwit Teller.

Zebra stripes, beige and brown, centre, in a slightly higher than mid-calf boot, lined in leather; stacked heel. About $75. To order at Ferragamo.

Pony-black-and-white printing below left, in a low boot, curved just under the ankle. By Capezio, of Leather's Best ponyskin, $13. At Bonwit Teller.

Shaggy boot story, below right. A furry, fuzzy, waterproof brown boot of synthetic material, pile lining, leather touches. By B. F. Goodrich, $17. At Marshall Field.

VOGUE ON MICROFILM

An astonishing number of people—according to our own library and others—consult back issues of Vogue with astonishing frequency. Designers, store personnel, students of fashion and designing, staff members of museums that have costume collections, writers doing research on certain epochs—all can be found, at times, thumbing through the bound volumes in which Vogues of bygone years are preserved. Now, University Microfilms, in Ann Arbor, Michigan, are making back issues of the magazine available in microfilm form, beginning with Volume I (1892). Microfilm makes it possible to reproduce one volume—an entire year's issues of Vogue—in a single roll. It's intended primarily to ease the storage problems of libraries—which are finding it increasingly hard to store great numbers of periodicals in the conventional, bulky bound-volume form. But the microfilm edition is also available to any interested person or group, provided that person or group already subscribes to the regular edition of Vogue. Copies are distributed at the end of the volume-year on plastic reels, in positive microfilm, and each reel is "suitably labelled." Enquiries concerning purchases of Vogue on microfilm should be directed to University Microfilms, 313 North First Street, Ann Arbor, Michigan.

TRAVEL TIPS

from *Colette d'Orsay*



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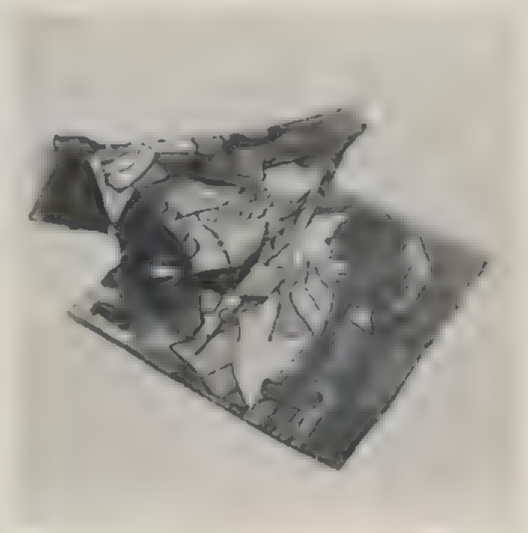
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(far left) The continental look in red or blue striped terry. Vertical stripes for slimness—crosswise for pockets, collar, narrow back sash. White saucer buttons march precisely down the front. Blue/white or red/white striped terry. Sm(8-10), Med(12-14), Lg(16-18). **$12.95**

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For those who like their winter white and full of action—hooded ski parka of dyed-white Indian lambskin, easy and hip-covering. Black nylon lining with two pockets. Small or medium sizes. $300 ppd., tax inc. Michael Falek, 312 Seventh Ave., N. Y. 1.

HOUND



Long, unwaisted black crêpe, with a knee-deep slash and a lovely neckline—high in front, bare and streamered at the back. Of rayon crêpe, rayon taffeta lining. Sizes 8-14; $60 ppd. Act III, 1079 Third Ave., N. Y. 21.



Squared black calfskin handbag with two large brass bridle rings at handle base. Handmade in Italy. Also in white, navy blue, beige; $69.50 plus tax. In lizard—white, beige, black; $125 plus tax. Jacomo, Inc., 25 East 61st St., N. Y. 21.



For a guest closet or your own—initialled coat hanger, of solid beechwood in black with brass; also white, pink, or blue with brass. $15 ppd. for six. Henry Hanger Co., 450 Seventh Ave., N. Y. 1.



From Italy, glovey black opera pumps, handmade of Florentine leather, cut low at one side—strapped there and at the rounded toe. 5½ A, B, to 9½ A, B; $39.95. Daniela, 43 East 57th St., N. Y. 22.

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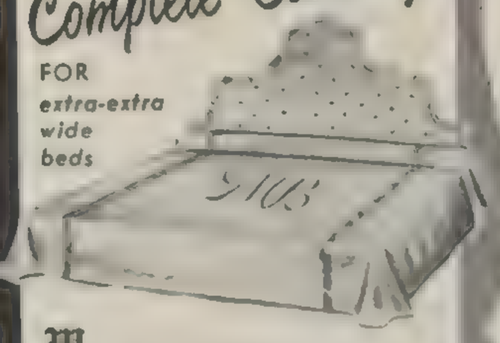
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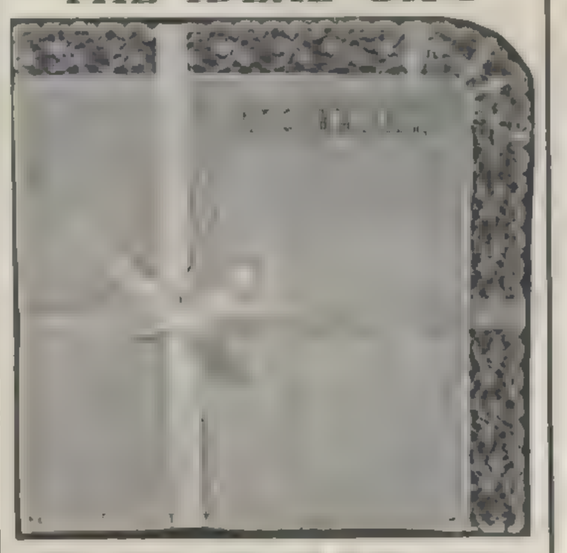
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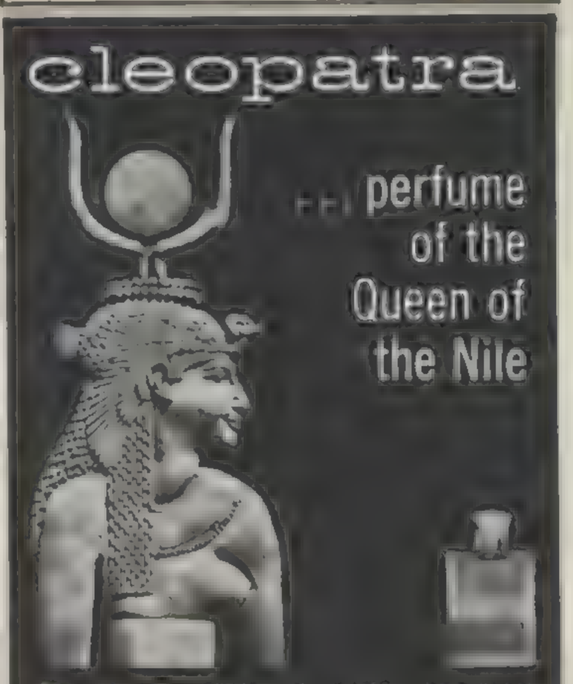
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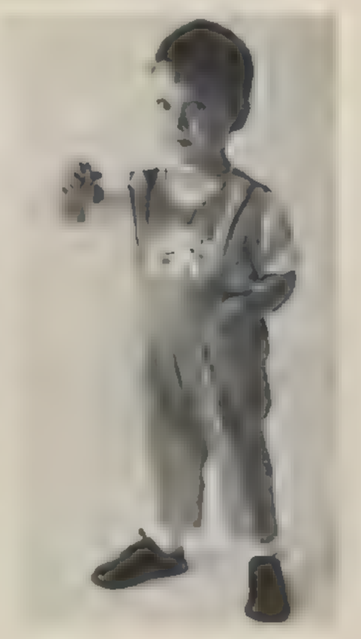
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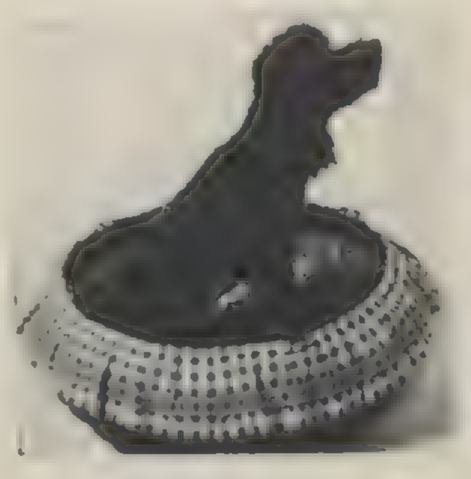


CHARLES FITZPATRICK

Largely plaided mohair sweater, the collar rolled over once and fringed. Made in Switzerland. Red, white, and green striping blue. Sizes 10, 12, 14. $95 ppd. Neiman-Marcus, Dallas 1, Texas.



Made in Switzerland, little boy's blue cotton poplin overall—with a prancing white elephant across the front. Legs snap closed. Two hip pockets. Sizes M, L, XL. $9.50 ppd. Neiman-Marcus, Dallas 1, Texas.



A dog's best friend—wicker bed, cushioned and ruffled in red-and-white gingham. Imported from Switzerland. Also in green-and-white, blue-and-white. $38.50. Neiman-Marcus, Dallas 1, Texas.



Knitted in Switzerland—where they know about things like this—raglan-sleeve wool ski sweater, braided down the centre. Scarf and stocking cap to match in cornflower blue or rose pink. Sizes 10, 12, 14; $50 ppd. Neiman-Marcus, Dallas 1, Tex.



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HOUND



Good measure of fur for city or country—a double-breasted sheared beaver jacket in oyster white; ranch mink collar; ¾ sleeves. Also in caramel, green, red, and natural. Sizes 10-16: $450 plus tax. Harry Treu, 352 Seventh Ave., N. Y. 1.



PETER MAICAS

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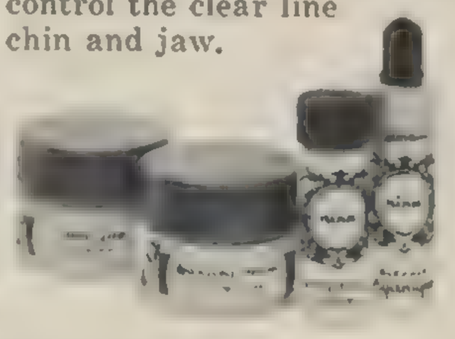








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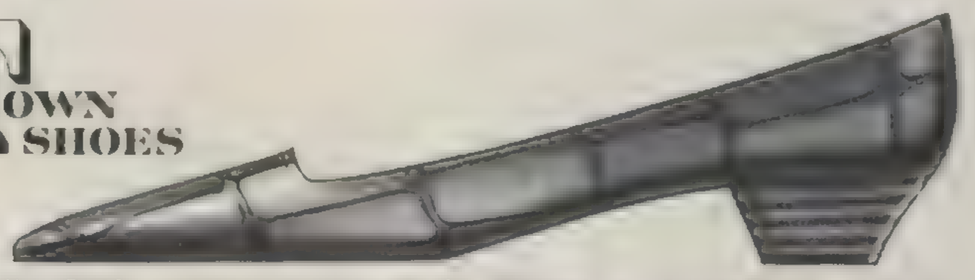
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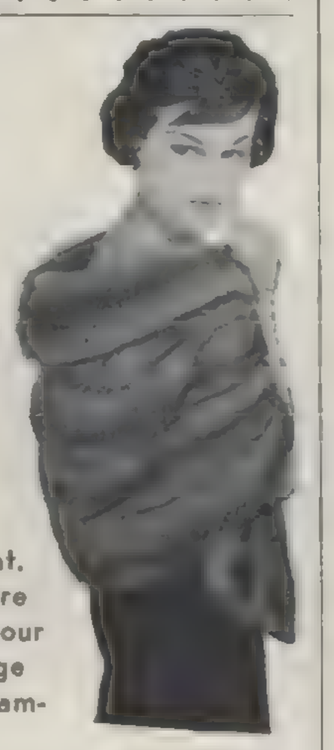
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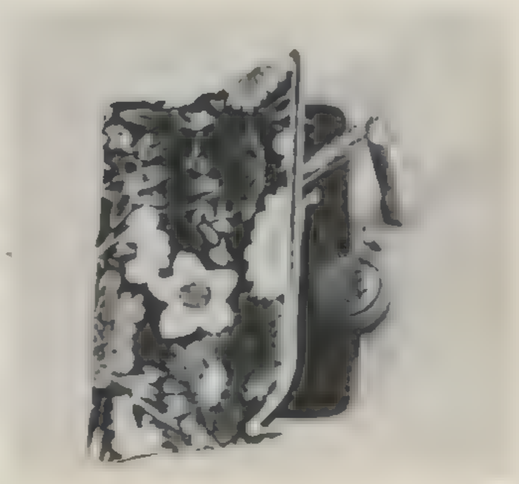
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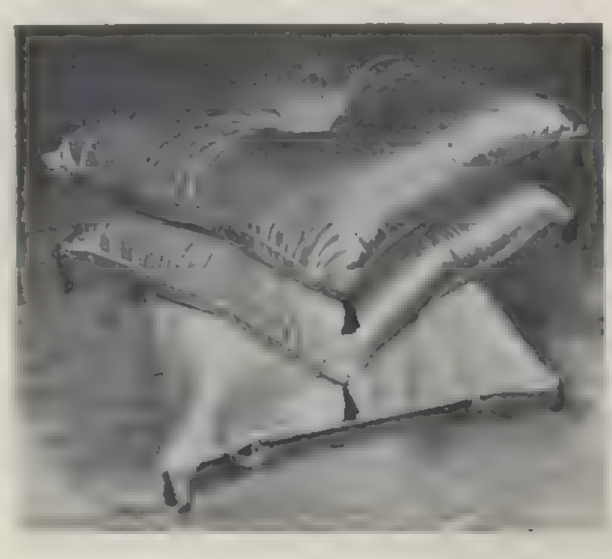




Flowers for snow-places—printed parka of water-repellent rayon challis, rayon lining. Grey and black or beige and brown. Sizes S, M, L; $25.40 ppd. Stretch pants of nylon and rayon, in black, brown, loden, cranberry. Sizes 8-16; $13.40 ppd. E. Lorence, 667 Lexington Ave., N. Y. 22.

For a clutch of cosmetics—silk cut-velvet carrying-case strewn with a brilliance of flowers. Washable lining. $12 plus tax. By Bond Street Ltd., at Bonwit Teller, 721 Fifth Ave., N. Y. 22.





Three tasselled silk cushions stacked together to make an appealing foot-rest or a low, pillowy seat. Wooden base on brass rollers. Colour samples on request. $44. Pillow King Manufacturer, P.O. Box 73, Brooklyn 29, N. Y.

Sleeveless shift in the Paris manner—four patch pockets buttoned in brass and a brass link belt looped through with leather. In bone-coloured basket-weave wool. Sizes 3-15; $69.98. By Junior Sophisticates; Gidding-Jenny, 10 West 4th St., Cincinnati, Ohio.



HOUND



Pullover dress in two colours, two textures. Pale heron-green top in knitted mohair, with a rolled-away collar and the belt of a brown wool flannel skirt pulled through at the waist. Top: organza-lined, also in white, coral, turquoise. Sizes 8-14; $35 ppd. Studio Racy, 220 East 54th St., N. Y. 22.



From Sweden—a tray in wide, grained panels of teakwood, laminated to protect finish. 17¼" x 23½": $5.95 ppd. Morton's, 312 Seventh St., N.W., Washington 4, D.C.



Pleated pale-blue jumper and flowered shirt that's just what a little little girl's dress should be: pretty, ungimmicked, no trouble at all. Of Dacron, polyester, and cotton. Sizes 3-6x: shirt, $5 ppd.; jumper, $10 ppd. Sizes 7-14: $6 and $12. By Susan Wilk; Henri Bendel, 10 W. 57th St., N. Y. 19.

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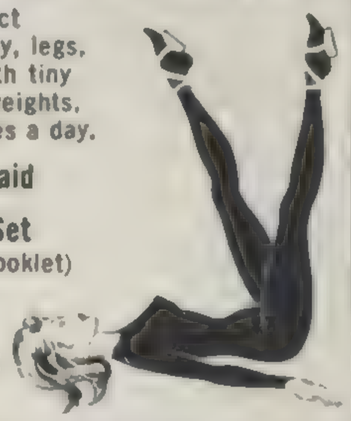


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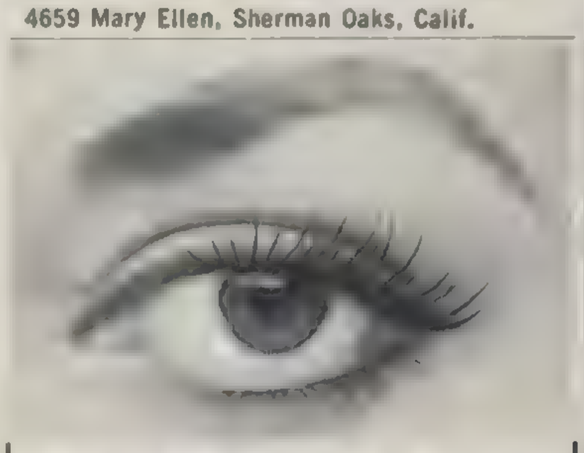
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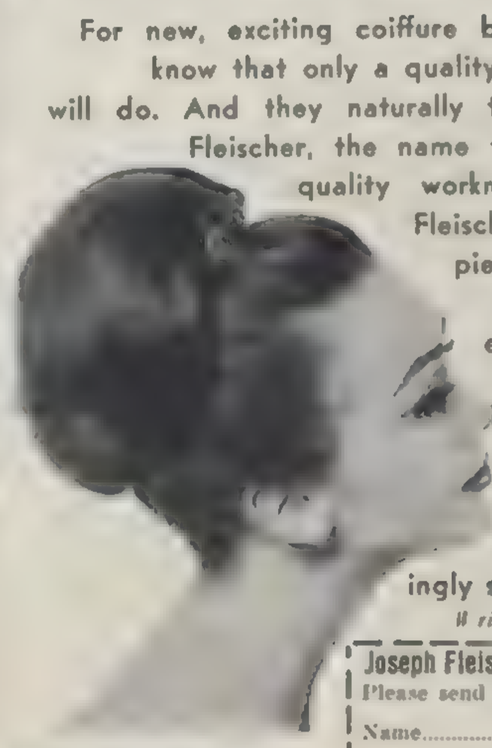
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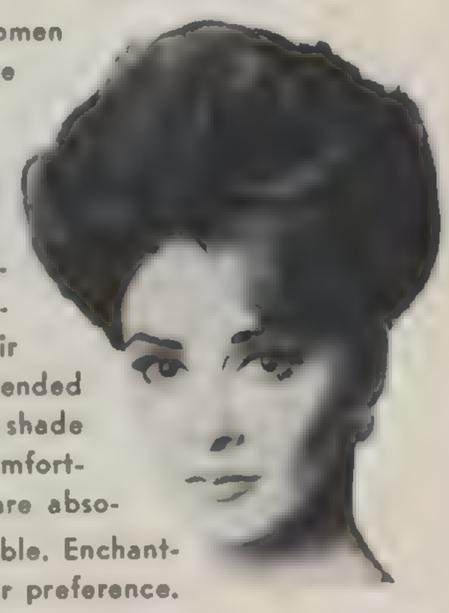
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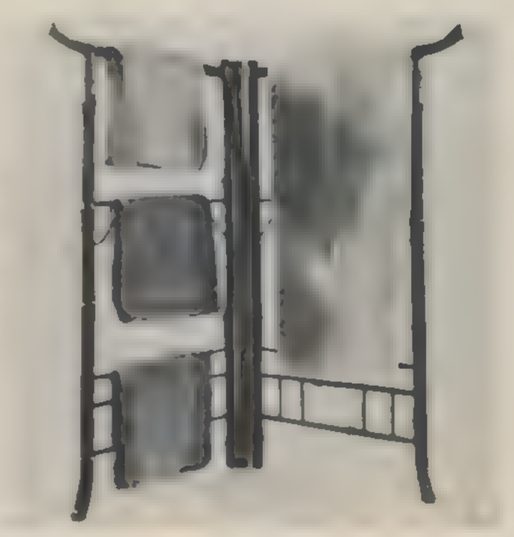
On-or-off-the-slopes idea: sleeveless sweater of mustard mohair-and-wool zipped over a hooded black shirt and ski pants. Sweater, also in cranberry; 34-40; $12.30 ppd. Helanca nylon shirt, S, M, L; $8.30 ppd. Wool-and-nylon pants, 6-18; $15.30 ppd. Both, also in teal blue. French Boot Shop, 541 Main St., New Rochelle, New York.



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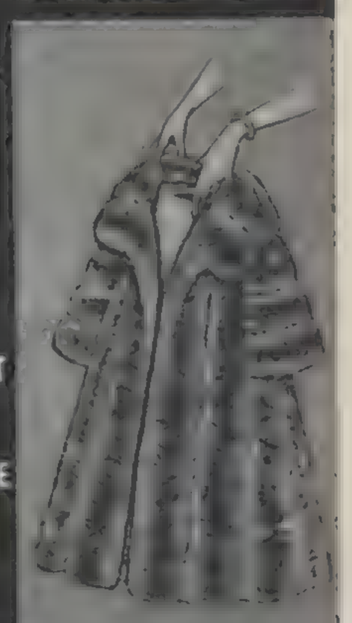
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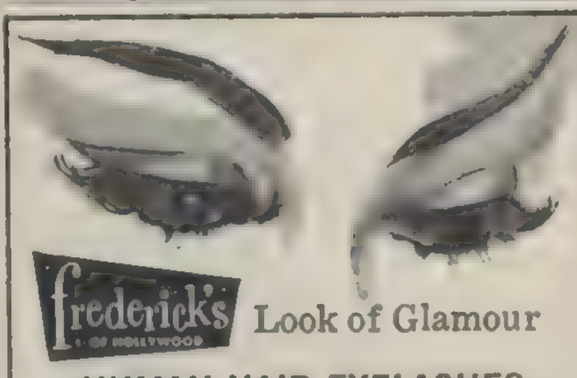


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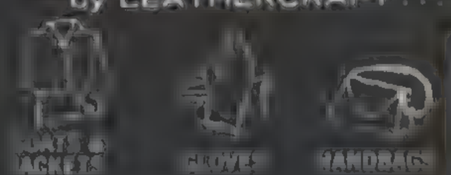
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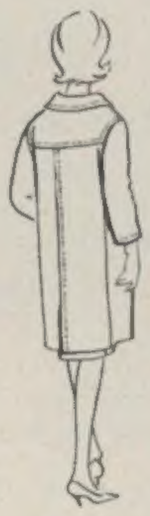
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VOGUE PATTERNS

(Continued from pages 190-191, other views, sizes, yardages)



5990

Above: Nine-tenths coat, Vogue Pattern 5990. Sizes 10-18. For size 14: 2⅝ yds. 54" fabric without nap. $1. In Canada: $1.10. Straight skirt, Vogue Very Easy to Make Pattern 5374. Waist size 24-30. For size 26: ⅞ yd. of 54" fabric without nap. 75c. In Canada: 85c.



6010

Above: Jumper and blouse, Vogue Pattern 6010. Sizes 10-16 (31-36). In size 14, jumper requires 1⅝ yds. of 54" fabric; blouse takes 1⅞ yds. of 45" fabric; both, without nap. $1.50. In Canada: $1.65.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL FROM VOGUE PATTERN SERVICE, P. O. BOX 549, ALTOONA, PENNA. AND IN CANADA, AT P. O. BOX 4042, TERMINAL A, TORONTO 1, ONTARIO. FOR FIRST CLASS MAIL, PLEASE ADD 10¢ FOR EACH PATTERN ORDERED. NOTE: CALIFORNIA AND PENNSYLVANIA RESIDENTS PLEASE ADD SALES TAX.

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Does the classic look need a hairdresser?

The classic, uncomplicated look of new hair styles has created the impression that all a woman needs is a brush. Nothing could be further from the truth.

Never have hair styles needed a hairdresser more.

Let us draw an analogy for you. The simplest dress is the hardest to make. The cut must be perfect, the line immaculate, the fabric absolutely right. It needs a great designer. So do hair styles. They stand or fall on the expertise of your hairdresser and her knowledge of permanent wave techniques.

Yes, you understood correctly! These styles need a permanent. A professional permanent.

A permanent is the beginning of every great hair style. The simple, uncomplicated styles are no exception. They require *un*obvious-looking permanents. And that kind of permanent demands the deftness and experience only a professional hairdresser has.

Your hairdresser doesn't *just* give you a permanent. Before she puts in the first rod she has many important decisions to make about the characteristics of your hair. Then she must decide what kind of permanent to give you, how to wrap it, when to neutralize it. These are things you couldn't possibly determine yourself unless you had her kind of training.

She also knows that the right permanent makes all the difference. It makes a hair style easier to set and easier for you to maintain.

Not only have the hair styles changed, permanents have changed along with them. For example, today's hair styles have permanent waves designed just for them. The newest is called Change of Pace by Helene Curtis. With Change of Pace as a beginning your hairdresser can set dozens of different hair styles. Each one will look "natural," yet last longer.

Can you have today's new look without a permanent? It's possible, but hardly practical considering the amount of time you'll have to spend every day.

So put your hair in the hands of the one person who makes a full time job of it. Your hairdresser. Let her give you the change you've been looking for. Chances are she'll begin your transformation with Change of Pace permanent by Helene Curtis. Available only at salons.

HELENE CURTIS